Tuesday 21 October 2025

Amateur Photographer

PREMIUM EDITION
NOVEMBER 2025

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Lee Miller at the Tate

We look at her trailblazing work and the kit she used to make it

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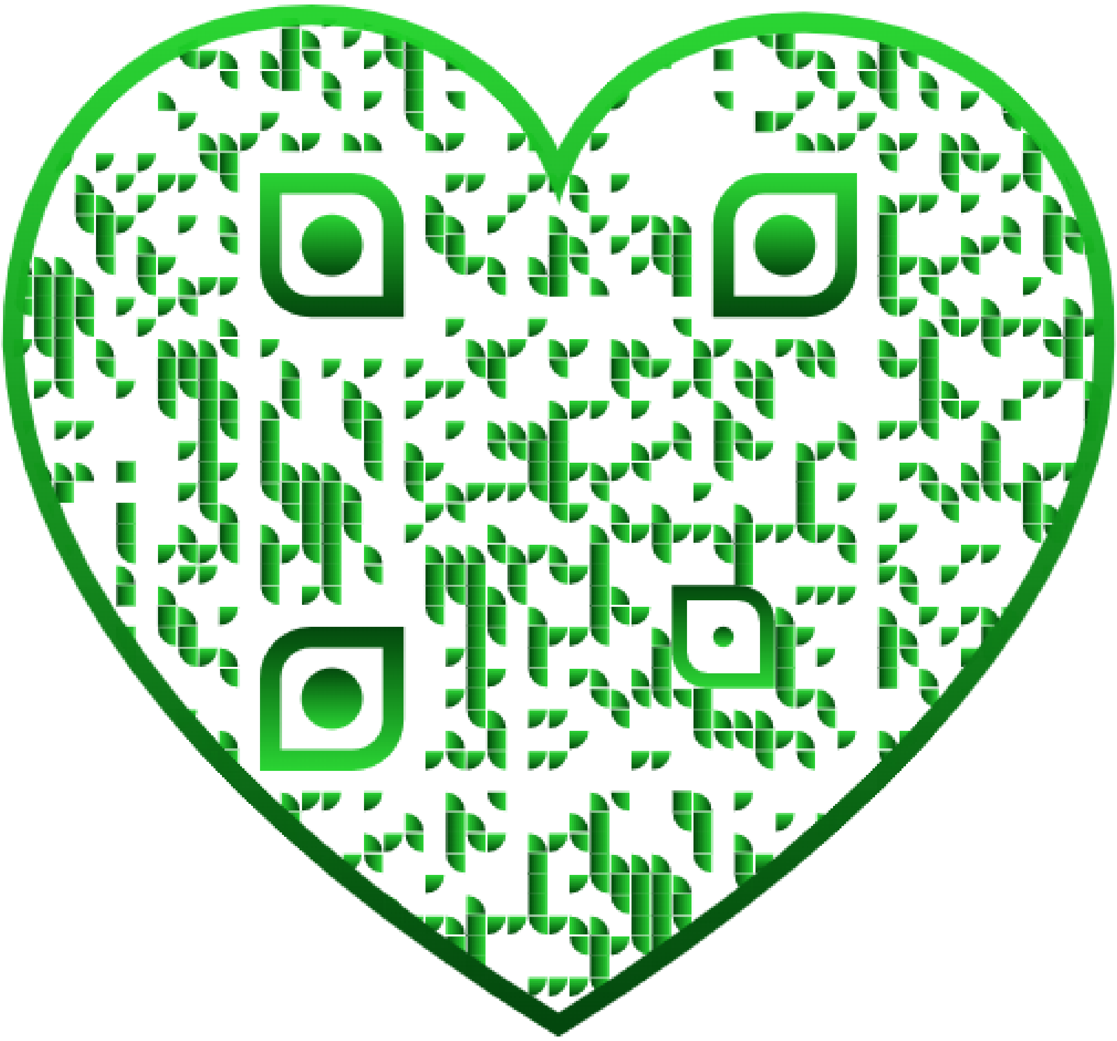

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Inside this issue

3 7 days

8 Viewpoint

10 From the archive

12 Books

16 It's good to share

20 The lenses of Lee Miller

26 DIY pinhole camera enthusiast

30 AP Xmas offer

32 When Paul Hill met Imogen Cunningham

36 Hasselblad X2D II 100C review

43 Fujifilm XF 23mm F2.8 R WR review

47 Inbox and This Week we asked…

50 Neewer Z160

52 Professor Newman on Lidar

54 APOY Round 5: winners

60 Reader portfolio

64 When Harry met Oasis

69 The best cheap, fast, prime lenses

74 Vintage glass on mirrorless cameras

78 Nick Teo interview

81 Buying Guide: Mirrorless lenses

98 Final analysis

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Welcome

Most of us own several lenses and have a wish list of many more that we would like to try. We're lucky in being able to choose, on the one hand, some of the highest-quality optics that have ever been made (at a price) or, at the other end of the scale, experiment with some of the increasing number of budget brands from China and Korea. Or we can do what David Clapp does and look out for interesting and often cheap vintage lenses, of which there are millions, to use with adapters. This AP issue offers a few suggestions to bring you optical joy. We also look at some home-made cameras that don't use lenses at all, and pay tribute to the legendary Lee Miller, the subject of a major retrospective showing at Tate Britain. Finally, see page 30 for a great subscription offer. **Nigel Atherton, Editor**

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Hasselblad's 100MP medium-format update gains a high-tech LIDAR AF system

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Our cover image is by David Clapp. Read his feature on using vintage lenses with mirrorless cameras on page 74

THIS ISSUE'S CONTRIBUTORS

DAVID CLAPP

The top pro guides you on discovering the joy of using vintage lenses on mirrorless cameras

JON STAPLEY

AP regular Jon finds you the best – and cheapest – fast prime lenses across all the major systems

ANDY WESTLAKE
Technical Editor

Our chief reviewer tests the Fujifilm XF 23mm F2.8 R WR pancake prime for Fujifilm X-mount

DAMIEN DEMOLDER

AP's former editor tests Hasselblad's X2D II 100C; and tries a Neewer on-camera flash unit

JADE BURRELL

Jade looks at Tate Britain's major retrospective of Lee Miller; and talks to a DIY pinhole enthusiast

PETER DENCH
Acting Features Ed

Peter highlights great books; and also talks to Nick Teo, who won Portrait of Britain

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Fujifilm's Instax mini LiPlay+ will be available from 30 October

New Instax camera for selfie addicts

FUJIFILM has introduced a new hybrid instant camera, the Instax mini LiPlay+. It updates the original LiPlay from 2019 with sharper styling, plus the addition of a second wideangle selfie camera on the back. It also gains USB-C charging, rather than Micro-USB. Otherwise, the feature set remains broadly the same.

You can take photos using either the main camera or the selfie camera, then choose whether or not to print them onto Instax mini film. Using the new layered photo mode, it's also possible to combine images taken using the front and rear cameras, with one in the foreground and one in the background.

What's more, you can also print photos from your phone's camera roll via the dedicated LiPlay+ app. There's a choice of Rich or Natural colour modes and you can add frames, stickers and filter effects, too.

Like the original, the new version offers the option of adding audio messages to images. It's possible to record 3-second sound clips, which can then be played back by scanning a QR code on the print using a smartphone.

The Fujifilm Instax mini LiPlay+ will be available in a choice of two colours, Sand Beige or Midnight Blue, from 30 October for £189.99. A matched case will also be available in each colour for £29.99. A new Soft Glitter Instax mini film with 'gold accents and soothing hues' on the borders will go on sale at the same time, costing £8.99 for a pack of ten prints.

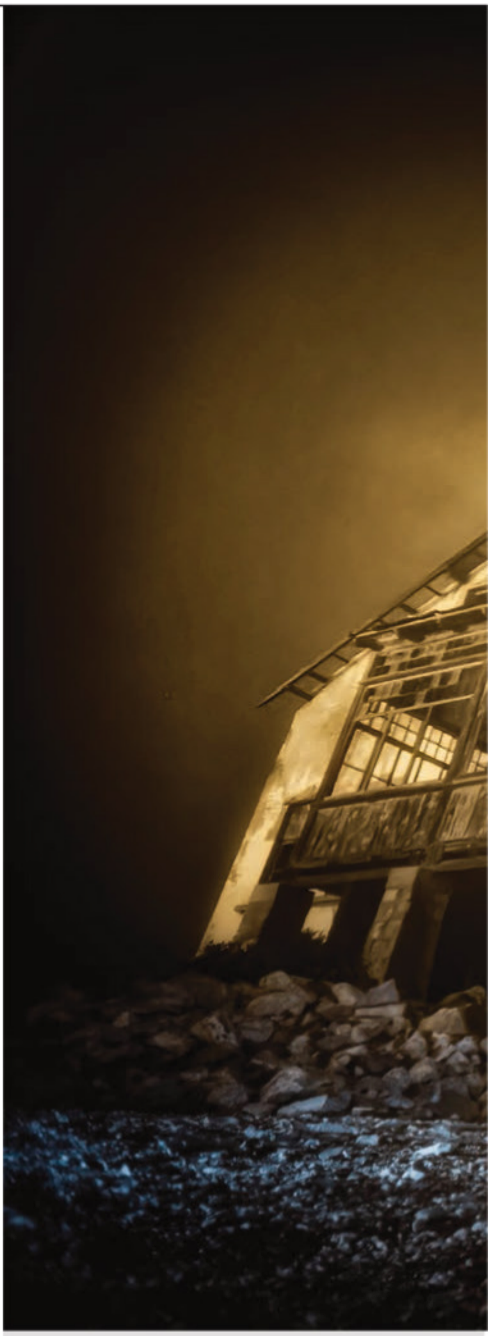
Another fast 'fab fifty' for Sony users

VILTROX has announced the AF 50mm f1.4 Pro lens for Sony E-mount.

This is an autofocus lens featuring 15 elements in 11 groups, which delivers edge-to-edge sharpness even at the maximum f/1.4 aperture, Viltrox claims. A UA (Ultra Precision Aspherical) element subdues onion-ring bokeh for more attractive-looking background blur. The new lens employs the company's HyperVCM motor for quiet and fast autofocus, and offers a 0.45m minimum focusing distance and 77mm filter compatibility, along with an all-metal body, dust- and moisture-resistance and weather-sealed construction. There is also a customisable function button, while focus breathing is minimised to help with video recording.

The Viltrox AF 50mm f1.4 Pro lens is now on sale for £525. See viltrox.com

The Viltrox 50mm f/1.4



© WIM VAN DEN HEEVER/WILDLIFE PHOTOGRAPHER OF THE YEAR

Laughing like a hyena

WIM van den Heever from South Africa certainly is, as he's been named the Wildlife Photographer of the Year 2025 with this beautifully executed and evocative shot of a hyena checking out an abandoned mining town. Meanwhile, the Young Wildlife Photographer of the Year 2025 prize went to Andrea Dominizi from Italy, while Jamie Smart from the UK won the under-10 category. Check out all the winners at the eponymous exhibition at the Natural History Museum, open from now until 12 July 2026, and see our forthcoming feature in the 4 November issue.

The winning image of Wildlife Photographer of the Year 2025, by Wim van den Heever

Nikon Film and Photo Contest winners

IN MORE competition news, the winners in the Nikon Film and Photo Contest 2024-2025 have been announced. Tiina Itkonen from Finland won the Single Photo Category with 'Jonas' (right), while Lei Yang from China won the Photo Story Category with 'Farewell-able'. Entries came from 180 countries and regions, with the winners to be showcased at exhibitions and screenings in major cities worldwide, as well as at Nikon facilities. The full details are on the Nikon Film and Photo Contest website: nikon-photocontest.com

© TIINA ITKONEN / NIKON FILM AND PHOTO CONTEST

Grand Prize: Single Photo

Panasonic goes for gold

PANASONIC has introduced a limited Titanium Gold edition of the Lumix S9 camera, with just 200 kits available in Europe. It features an eye-catching three-layer metallic finish, and each kit also includes a matching camera strap, stickers and even a personal thank-you message from the designer. Meanwhile, the Lumix LAB app enables high-speed transfer of photos and videos from camera to smartphone. The limited edition is available now for £1,199 from bit.ly/lumixstore

Limited edition: Lumix S9 Titanium Gold

The new camera connects to iPhones

Micro Four Thirds camera with generative AI

CAMERA Intelligence has announced an 'AI native' camera called Caira. Based on a Micro Four Thirds sensor, the exact details of which have not yet been revealed, the camera connects to iPhones via a MagSafe connection and integrates Google's Nano Banana generative AI model.

This enables you to carry out generative AI editing in real time, so you can change the colour of someone's hair or clothes, say, or turn a bright daylight scene to night, or add jewellery. The edits are made after the photo has been taken, within the Caira app (there are no plans to release an Android version).

Noting some of the concerns about AI image generation, Camera Intelligence added: 'The technology will always adhere to Google's Generative AI Prohibited Use Policy. It will not permit alterations to a person's skin tone, ethnicity, or core facial features, ensuring the tool is used to augment creative expression, not to unethically manipulate personal identity.'

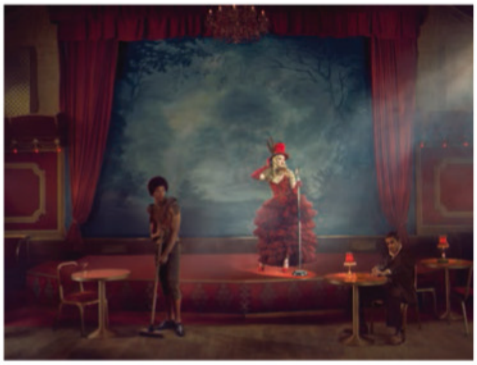
Caira will be launched on Kickstarter from 30 October, when further details will become available. See cameraintelligence.com for more

AOP award winners revealed

THE ASSOCIATION of Photographers (AOP) recently announced the winners of its 40th Anniversary Awards at a ceremony in London. Awards were given in ten categories, from fashion to sport, alongside prizes for emerging talent and the AOP Open Awards.

This year's entries were praised by Isabelle Doran, CEO of AOP, as an 'electrifying and provocative mix of still and moving imagery that illustrates such a uniquely personal perspective and how our photographers see the world around them. It's even more poignant in the digital age of AI we find ourselves in. I'm thrilled to see that such strong visual storytelling lives on.'

The AOP prize-giving also included The Martin Evening Excellence in Digital Retouching award, which was first introduced in 2023 in memory of the sorely missed AP contributor and widely published expert on Photoshop and Lightroom. This year's winner was the memorably named Kai Bastard, for Rivoli Ballroom, Rock Paper Scissors (right). See the full list of AOP award winners at bit.ly/AOP40awards



Kai won the retouching award for this image

RIVOLI BALLROOM, AFTER. PHOTOGRAPHED BY JULIA FULLERTON-BATTEN AND RETOUCHED BY KAI BASTARD

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RF 135mm F1.8 L IS USM £200 CASHBACK
RF 10-20mm F4 L IS STM £200 CASHBACK
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Viewpoint
Gavin Stoker

Regular contributor Gavin reminds us of the healing power of photography

While the jury's still out on a direct link between a rise in mental health issues and being on our mobile phones 24/7, photography itself is a less contentious pastime. And, I believe, it can promote a sense of well-being – one that lasts well beyond World Mental Health Day, which took place earlier this month.

It's no surprise photo walks are ever-popular. If there are worries weighing heavy on my shoulders, getting out of the house and walking it off is always a good idea. Put a camera in my hands at the same time and I feel like I'm not just wandering around in a daze but being productive. Which again feels positive. Much better to put finger to shutter release and freeze time, than lose hours doom scrolling. And getting outside in daylight increases the body's serotonin levels, the natural mood booster described as the happiness chemical.

Yes, most of us may wish we were better photographers. Like any creative pursuit, there are inevitably moments of self-doubt and that voice in the back of our heads telling us our shots are crap. Or maybe a shoot was not without frustration, which has coloured our view.

If I feel like that, I'll often file pictures away. It never fails to surprise me how many unexpected gems I subsequently discover when I lay fresh eyes on the same photos, months or even years later. The images haven't changed, but my perspective has.

Done is better than perfect

It's also better for our mental health to stop comparing ourselves to the achievements of other photographers – the art is, after all, subjective – and focus instead on what makes us authentic and unique. Find our voice. And remind ourselves that when it comes to image creation, sometimes our 'good enough' is indeed good enough.

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Getting out with your camera, especially in beautiful nature or an interesting location, can be a great mood booster

If we have done our best, then we can do no more.

Even photography's greatest names sometimes were, and are, disappointed with their pictures. Past AP contributors David Bailey and Bob Carlos Clarke, for example. Bailey has been quoted as saying he's often a little bit disappointed, but that's okay as it motivates him to do better. More extreme, Carlos Clarke once told me in a magazine interview that when he'd been dissatisfied with a photograph, it made him want to commit suicide *[which he later did, but for many other reasons too – Ed]*.

There's enough stuff in modern life to drive us to distraction. So, the next time there's that sense of being overwhelmed, uncouple yourself from your phone, pick up a standalone camera and make time to take in the world around you. Slow down, compose your frame, shoot.

It may just do wonders for your mental health. For me, music, films, photography, serotonin… they're all my stockpile of personal happiness chemicals to dip into whenever I need a bit of a boost. Or to simply find a way to push through.

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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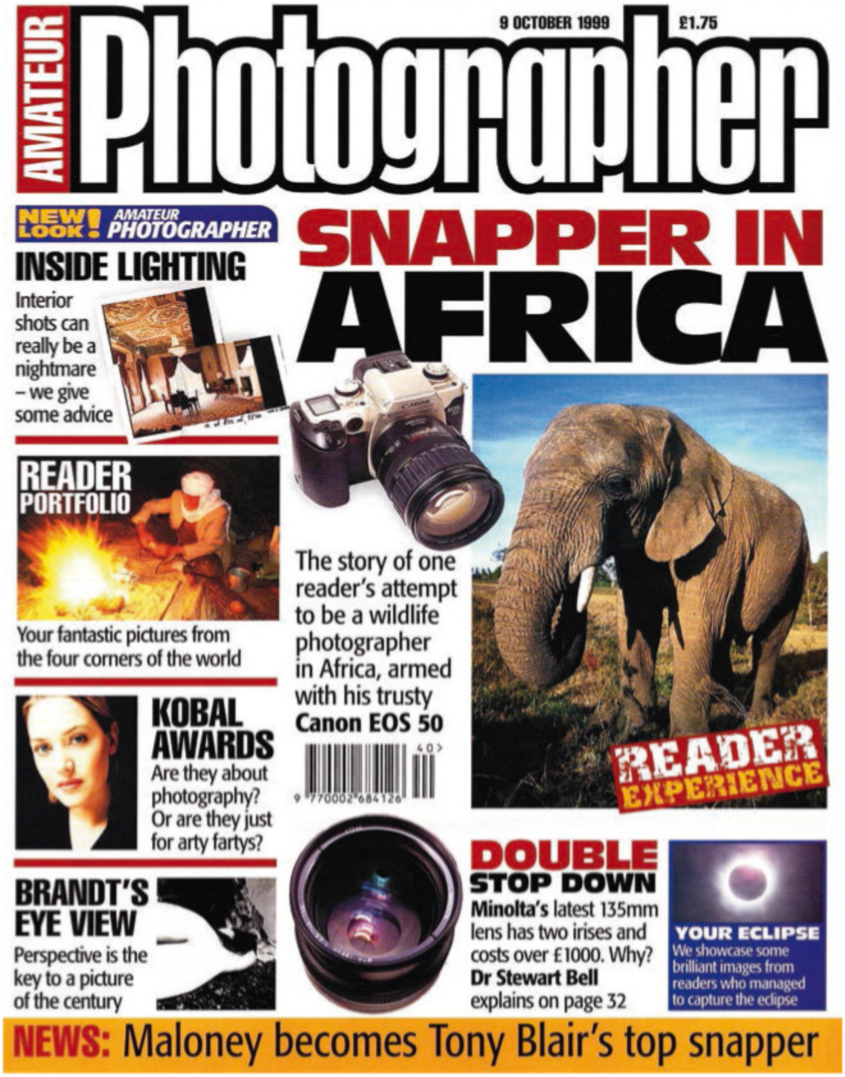
From the archive

This week the AP Editor Nigel Atherton recalls an issue from this month in 1999, and one from 1978

9 October 1999

For two years prior to the millennium we ran a weekly series on the 100 greatest photos of the 20th century, which was curated by a panel of leading experts at the time, and timed to conclude in our Millennium issue. In this, our 90th instalment, the choice was Bill Brandt's iconic, abstract 'Nude on East Sussex Coast, 1953'.

I was AP's Features Editor in 1999 and had the task of writing about the 1999 Kobal Portrait Awards (now known as the Taylor Wessing Portrait Awards). The winning image was a portrait of a five-year-old girl in her underwear, and many of the other shortlisted entries were equally contentious. The awards had a track record of controversy (the 1997 winner was a full frontal shot of a naked man with swollen testicles due to AIDS) so I suggested we publish a no-holds-barred demolition piece about some of the shortlisted photos and the 'verbal diarrhoea' in the captions that accompanied many of them. There was of course some great work too, which we showed alongside the more dubious ones. The resulting postbag was our biggest of the year. Also that week Damien Demolder explained how to photograph interiors, and Dr Stewart Bell tested a unique and unusual new lens from Minolta. The 135mm Smooth Trans Focus lens incorporated an 'Apodization Filter' designed to create a more pleasing focus fall-off and circular bokeh. The catch was that it was a manual-focus lens (we were over a decade into the AF era at this point) and cost a hefty £1,100 (some £2,620 in today's money). Dr Bell wasn't especially sold, and I don't think the lens did, either. One stand-out observation of this era is the poor quality of the ads. Long gone was the humour and cleverness of ads from the sixties and seventies and even the design and artwork looked amateurish.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Interior shots can really be a nightmare – we give some advice

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Your fantastic pictures from the four corners of the world

The story of one reader's attempt to be a wildlife photographer in Africa, armed with his trusty Canon EOS 50

READER EXPERIENCE

KOBAL AWARDS
Are they about photography? Or are they just for arty fartys?

BRANDT'S EYE VIEW
Perspective is the key to a picture of the century

DOUBLE STOP DOWN
Minolta's latest 135mm lens has two irises and costs over £1000. Why? Dr Stewart Bell explains on page 32

YOUR ECLIPSE
We showcase some brilliant images from readers who managed to capture the eclipse

NEWS: Maloney becomes Tony Blair's top snapper

SMOOTH AS SILK

John Clements and Stewart Bell take a close look at Minolta's unique 135mm Smooth Trans Focus lens. Is it a revelation or just a gimmick?

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TECHNIQUE FILE

INTERIOR MOTIVES

Interesting interiors are all around us, but they can be tricky to recreate on film. **Damien Demolder** sheds light on two methods that will open doors

Left to right: The Minolta 135mm STF lens on test; an ad for the Nikon F60 looks as cheap as the camera was; our feature on how to shoot interiors

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KOBAL AWARDS

WHY THE LONG FACE?

This year's Kobal Portrait Awards are supposed to represent the best in portrait photography. **Nigel Atherton** begs to differ

Above left: a poor ad for Sunpak flashguns. Above right, and below: The 1999 Kobal Portrait Awards, which featured a winner that I don't think would be chosen in today's post Savile and Epstein world. But there was some great work amongst the dross.

KOBAL AWARDS

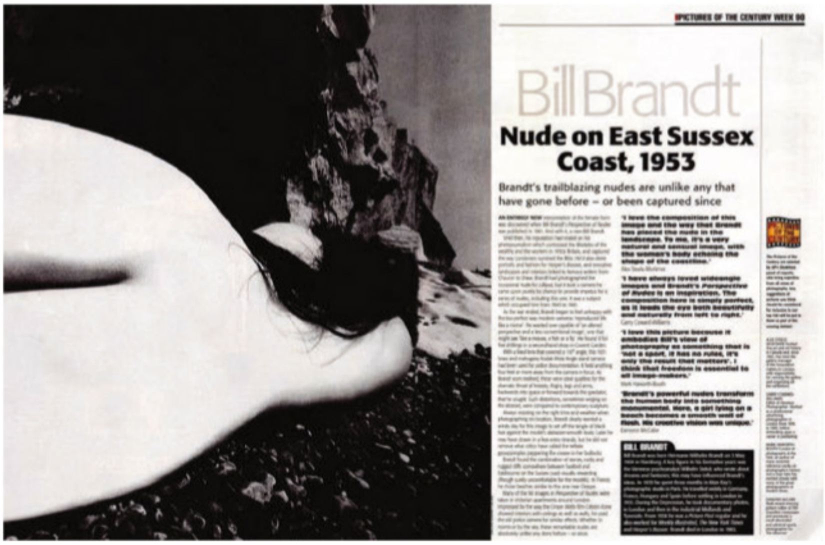
EXPOSURE?

'But it isn't just the verbal diarrhoea that offends. There's plenty of the visual type, too'

COMPOSITION?

FOCUSING?

SOME OF THE KOBAL PORTRAITS WE LIKED



PICTURES OF THE CENTURY

Bill Brandt

Nude on East Sussex Coast, 1953

Brandt's trailblazing nudes are unlike any that have gone before – or been captured since

Bill Brandt's iconic abstract nude was chosen as one of our Pictures of the Century

18 October 1978

amateur photographer

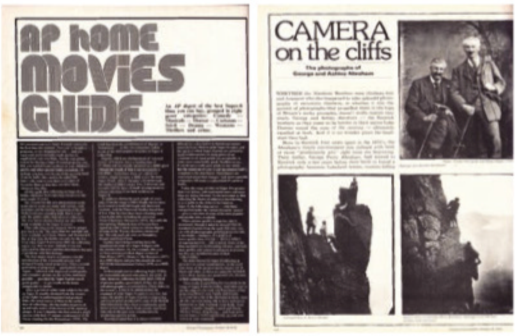
HOME MOVIES NUMBER

Want to buy a feature movie? Check our list

Have some colourful fun with filters

Sports photo contest: Winning shots

Cine was a big part of AP for decades but this issue featured a list of Hollywood movies that you could buy in Super-8 format to play on your home projector, from *Dr Zhivago* (£30) to *Carry on Camping* (£86). And people today complain about the cost of Netflix! It also profiled turn-of-the-century mountaineering photography brothers, George and Ashley Abraham, and their Keswick-based 'Lakeland Scenes' postcard business.



AP home movies GUIDE

CAMERA on the cliffs

The photographs of George and Ashley Abraham

Above: Home movies guide, and the Abraham brothers
Below: Cine-related ads in this home movies special

How many other things made 26 years ago are still working today?

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Clockwise from left:

26-28 April 1996, Maine Road, Manchester, UK

15 March 1995, Cleveland, Ohio, USA

2 May 1997, King's Cross, London, UK

31 January-2 February 1995, San Francisco, California, USA

Oasis: Trying to Find a Way out of Nowhere

by Jill Furmanovsky and Noel Gallagher

£50, Thames & Hudson, hardback, 304 pages, ISBN: 9780500030646

From backstage banter to arena swagger, this book captures Oasis in all their glorious chaos – the madness, the magic, and the mayhem of the band that defined a decade, says **Peter Dench**

It's hard to imagine a band more photographed, mythologised, and lionised than Oasis. Yet Jill Furmanovsky's new tome proves there are still fresh ways to see the Gallagher brothers and their swaggerng cohorts. Furmanovsky, who has photographed rock royalty from Pink Floyd to Amy Winehouse, has been embedded with Oasis since 1994.

The book is a cinematic reel of chaos and charisma. We get candid backstage moments, sweat-drenched stage shots, the tumbleweed quiet of airports and hotel lobbies. Furmanovsky is there for the explosions and implosions – the wide-eyed beginnings of *Definitely Maybe*, the cocaine-fuzzed excess of *Be Here Now*, the weary grandeur of the later tours. She catches Liam in full messianic flight and Noel looking like the bemused general of a rogue army he can't quite control.

What elevates this beyond the usual rock-photo cash-in is the intimacy. Furmanovsky's access wasn't granted, it was earned. The trust between band and photographer crackles on every page. You feel the proximity: the banter, the brawls, the fragile moments of stillness when the world wasn't watching.

Noel's commentary, threaded throughout, adds extra bite. His words snap and spark like lighter fluid, part myth-making, part mischief. Reading him riff on the very images he lived through is like being in a pub lock-in with the world's most reluctant rock philosopher.

The design is bold, the sequencing cinematic. Flip through and you don't just relive Oasis, you re-enter the 1990s: the baggy jeans, the bucket hats, the union jacks repurposed as cultural armour. It's Britpop in high definition, with the benefit of hindsight and the ache of nostalgia.

Is it hagiography? Inevitably. But it's also history. Furmanovsky has managed to pin down the lightning of a band forever on the brink of either world domination or self-destruction. For fans, this is essential. For doubters, it's proof that sometimes the myth really was the man.

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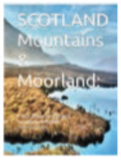
£24.99, Printed by Amazon, hardcover, 89 pages, ISBN: 9798316559107



In an age of lavishly produced photobooks, *Scotland: Mountains & Moorland* by John Cuthbert is something refreshingly different: an unashamedly personal and heartfelt tribute to the land he clearly loves. Part pictorial travelogue, part poetic scrapbook, the book is earnest, sometimes whimsical, and carries the distinct feel of a passion project realised through sheer willpower and affection for the Highlands.

Cuthbert's poems are accompanied by his own photographs – misty hillsides, lochs under changing skies, and the occasional deer keeping its distance. The verse is steeped in sincerity and occasionally swells with romanticism, a little like the landscape itself. The layout and design do hark back to something you might have found in a 1980s school library or a gift shop in Pitlochry, but that almost becomes part of its charm.

There's no ironic distance here, no editorial gloss, just one man's mission to express his connection to place. And that, in a way, makes it more compelling than some of the heavyweight coffee-table tomes that land with a thud each month. Cuthbert has written three such books in total, and his poetic voice, fond of alliteration and rich in metaphor, treats Scotland less like a destination and more like an old friend.

It would be easy to dismiss this book, but harder to ignore its earnestness. And while he did request that it be returned (a first), complete with return address label, you have to admire the gumption. In a world of heavily funded art books, *Mountains & Moorland* stands out as something proudly homespun, a reminder that creativity doesn't always come polished. Best read with a cup of tea and plate of shortbread.

ALL PICTURES © BEN LARRABEE

Clockwise from left:

St. Regis Pond. 2006

Nude on Bed. 2004

Coastline, Maine. 1997

Arms Up, Nantucket. 2010

Trudie: A portrait

by Ben Larrabee

$55 (£40), Pushing Books, hardcover, 88 pages,
ISBN: 9781636182469

Some 51 portraits of his wife are presented in the photobook *Trudie* by Ben Larrabee, photographed between 1997 and 2017. There's a well-established tradition of artists depicting their partners, think Stieglitz with O'Keeffe, Weston with Modotti and Wilson and perhaps most significantly for Larrabee, Harry Callahan with Eleanor. That lineage is the book's strength and its challenge: The work is situated in a rich artistic dialogue but raises questions about contemporary originality and relevance.

The photographs are undeniably tender. Larrabee's lens captures Trudie at home, on travels, sometimes clothed, others not, in moments that feel unscripted and intimate. His stated aim 'nudes of everyday life without pretense' delivers in many of the pictures. They eschew glamour or artifice in favour of quiet honesty. The work conveys affection, trust and a gradual deepening of collaboration between photographer and subject.

Yet, the premise of a husband photographing his wife for decades carries risks. Though Trudie's own voice is included – she reflects candidly on body image and the value of authenticity – the dynamic remains one-sided: Larrabee as artist, Trudie the muse. Audiences attuned to questions of agency and gender may wonder whether the project replays rather than rethinks the historic trope of the male artist elevating his partner through photography.

Visually the book is polished. However, that refinement sometimes borders on over-familiarity. The compositions, while elegant, rarely surprise. At times, the pictures risk drifting into personal keepsakes rather than compelling artworks. Viewers may be left wanting a stronger sense of experimentation.

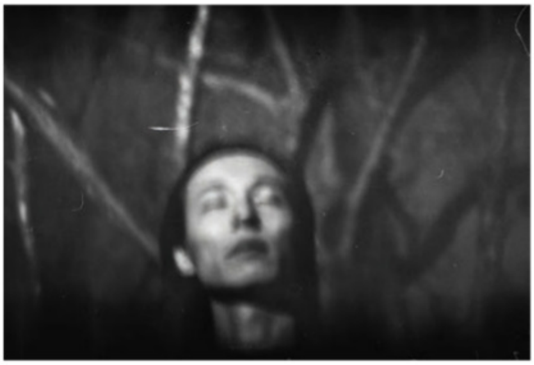
Overall, *Trudie* has a quiet integrity. It resists the hyper-retouched imagery of today's culture. Instead there's a consistent meditation on intimacy and daily life. As a love letter, it is heartfelt. As a contribution to photographic history, it's respectful rather than revolutionary. Whether that balance feels timeless or dated will depend on you.

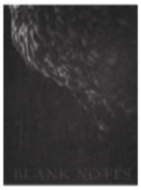
© ALL PICTURES FROM 'BLANK NOTES' BY MARSHALL TO, PUBLISHED BY CHARCOAL PRESS

Blank Notes

by Marshall To

£55, Charcoal Press, softcover, 144 pages, ISBN: 9781736234563





In his debut monograph *Blank Notes*, Marshall To bridges the physical and supernatural with a body of work that is as personal as it is mythological. Growing up as a second-generation Chinese immigrant in rural Canada, To was raised within Taoist traditions that held the unseen world close. His father believed that spirits and loved ones, the restless and those awaiting reincarnation, shared space with the living. That sense of proximity to the otherworldly permeates this book.

At its heart lies the Taoist 'Ghost Festival', when the gates of Hell open and hungry spirits are thought to roam freely among the living. Families honour their ancestors with prayers and offerings, burning 'Hell Notes' – paper money to ease the afterlife. It is a moment both celebratory and cautionary, alive with the knowledge that unseen presences may bless or endanger. To's work channels this duality. His photographs inhabit the threshold between admiration and unease, giving shape to the thinning veil between worlds.

Printed on matte stock with painted black edges, the 144-page book itself feels like an object of ritual. Images move between the natural and uncanny, offering visual 'evidence' of blurred realities. Snakes, owls, moths and other creatures associated with ghostly forms appear, sometimes in quiet observation, sometimes as ominous omens. Elsewhere, portraits and fragments of domestic life suggest the interwoven identities of a diasporic upbringing: Canadian landscapes haunted by Chinese cosmology, family memory colliding with folklore.

Blank Notes is compelling in its refusal to separate the documentary from the supernatural. To presents the two as interdependent, collapsing rational and mystical into a shared fabric of experience. The result is a lyrical and unsettling meditation on heritage, migration, and belief. Like the festival that inspired it, the work warns us to tread carefully: to acknowledge forces beyond our sight, but also to recognise how such stories shape belonging.

Blank Notes, published in an edition of 1,000, marks the arrival of a distinctive new voice in contemporary photography. To honours the ghosts of culture, memory, and imagination with equal care.

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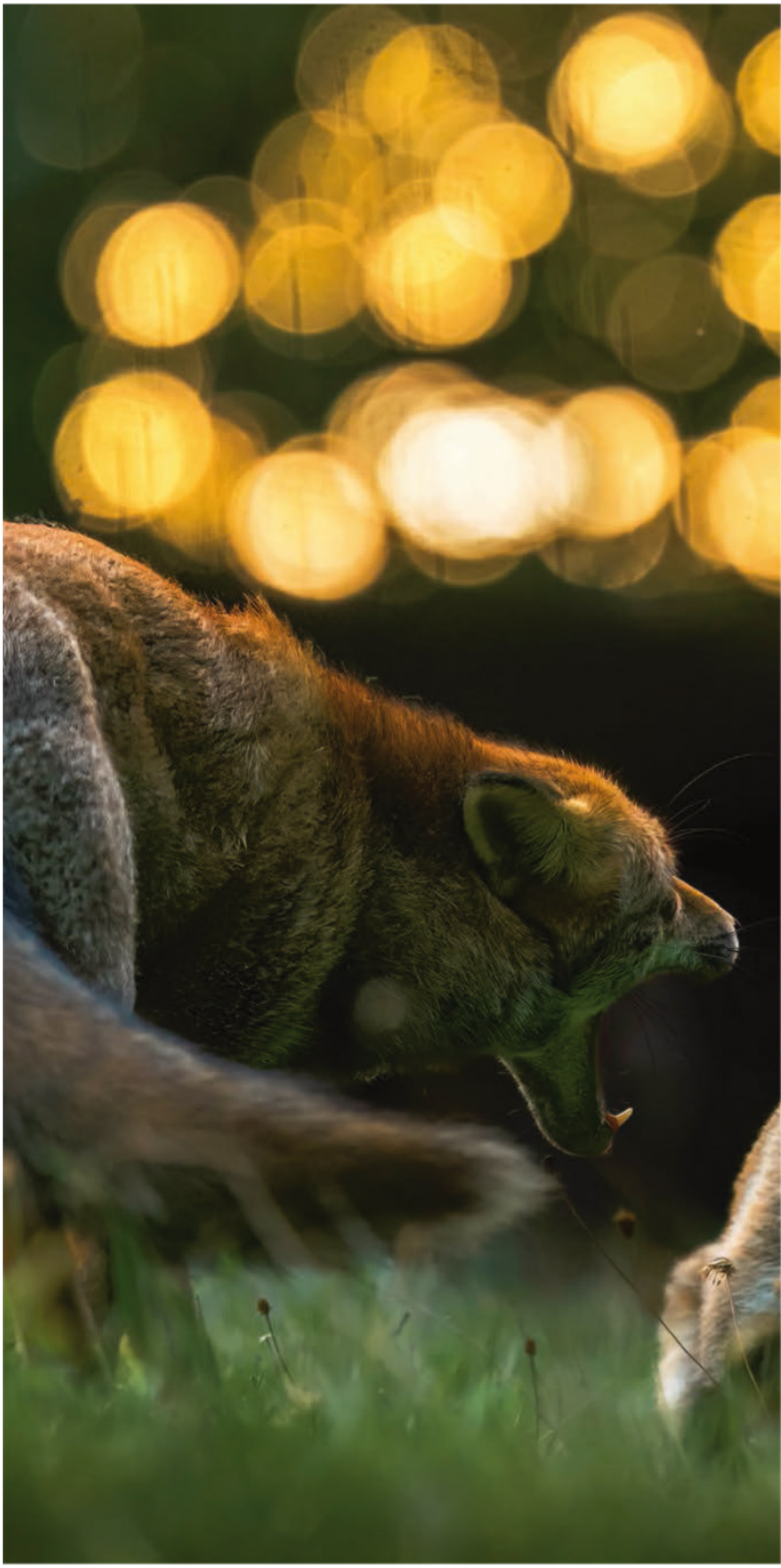
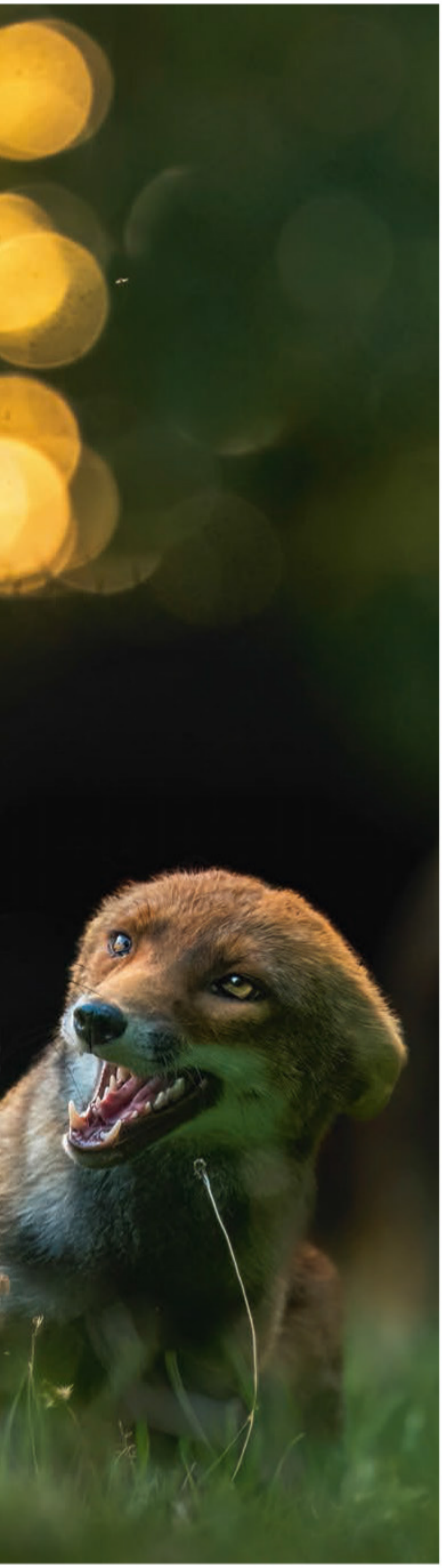
Family Matters by Pete Scott

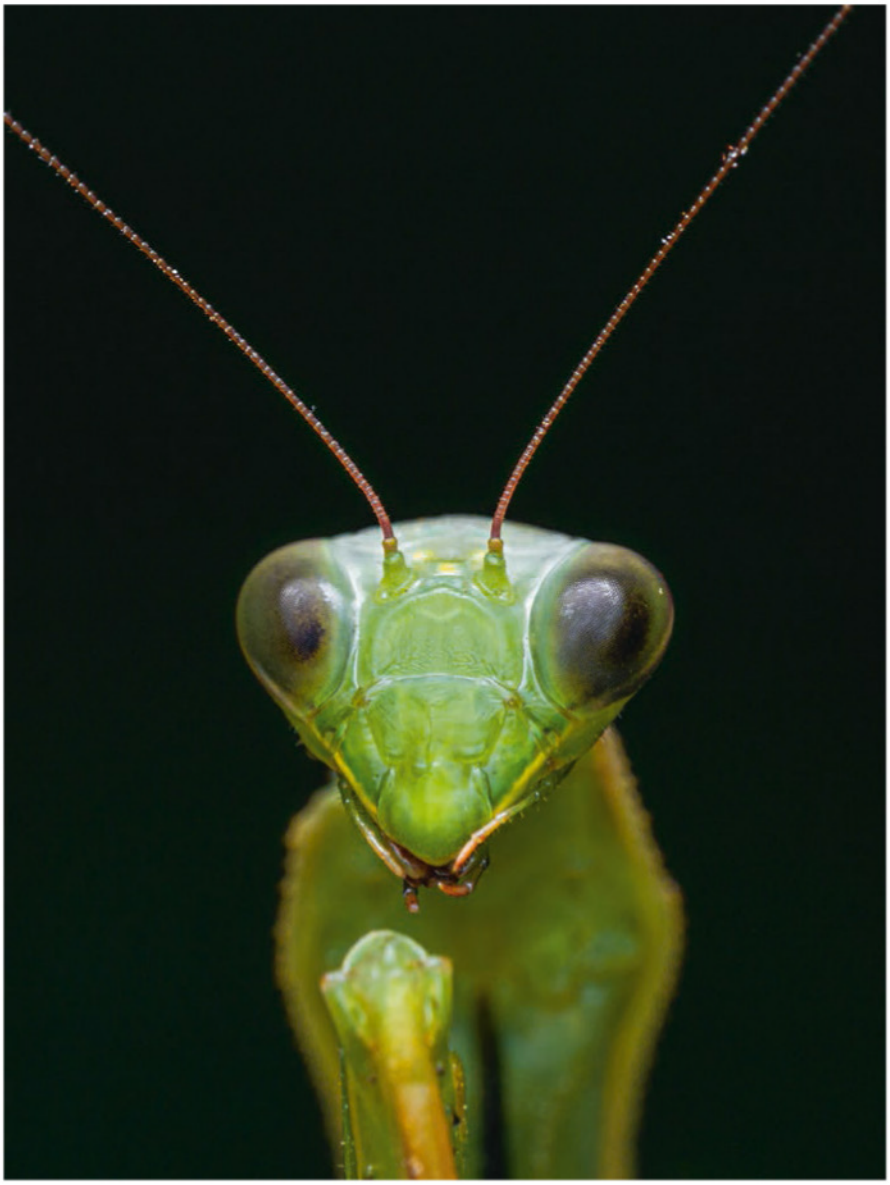
Nikon Z6, 500mm, 1/800sec at f/7.1, ISO 6400

'I took this one evening. I was visiting a fox family I've been monitoring and photographing for a number of years. I was sat in the grass in the company of the vixen, busily taking images of her with the sun filtering through the clump of trees behind her. Suddenly her posture changed as her partner came trotting over from my left. She adopted a submissive pose to greet him. A few moments of this interaction and he went away to start his nightly rounds to look for food. He came back intermittently in the next hour while I made best use of the remaining sunlight. It's always a very special feeling to be allowed to be in their presence.'

Instagram/Threads/Bluesky: @Naturehawk







The Gaze of the Mantis
Jose Alza

Olympus OM-D E-M1 Mark III, M.Zuiko Digital ED 90mm F3.5 Macro IS Pro, Godox V860IIIO, AK Diffuser Pro, 1/250sec at f/13, ISO 200

'It was late afternoon and I was out looking for arthropods to take some photos of. While I was looking through the plants, I suddenly came across this beautiful mantis staring at me. With its distinctive praying pose and its incredible black eyes due to the low light, it seemed to be waiting for me. Mantises are my favorite insects and I couldn't resist immortalising this beautiful specimen.'

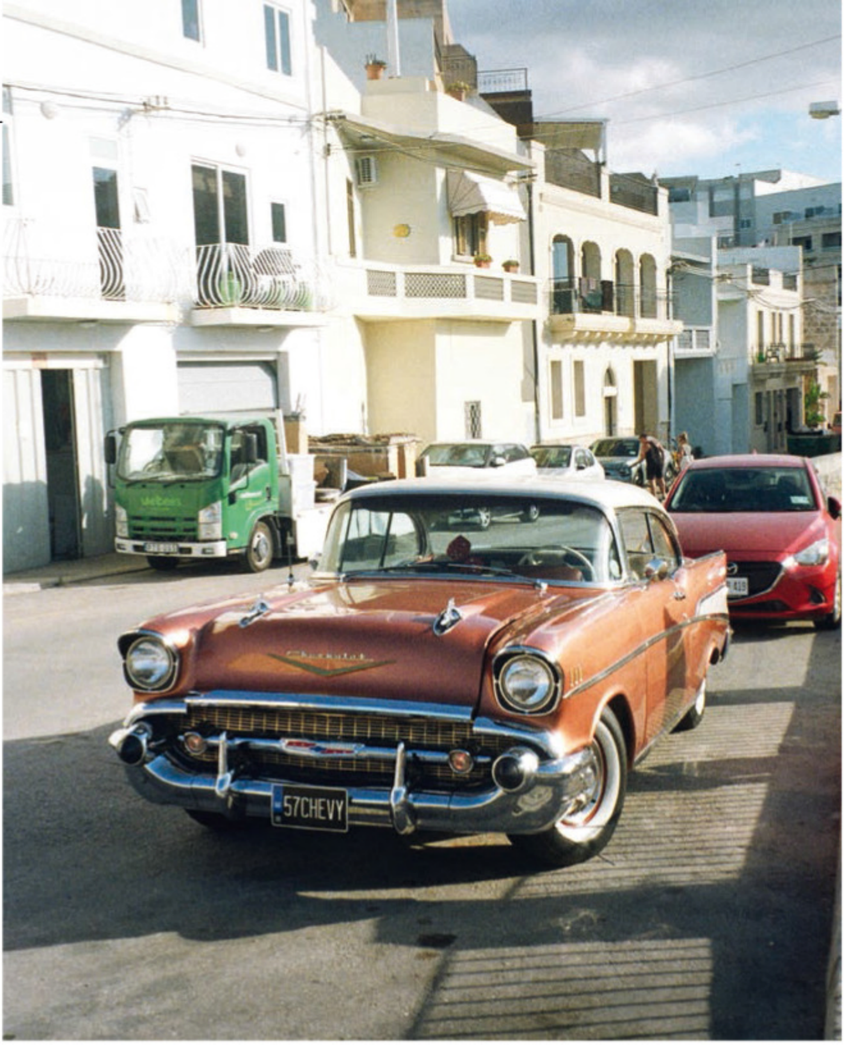
Instagram: @jose.alza.dsn

It's good to share

A Touch of Vintage Charm
by Tai

Olympus Mju 105, Kodak Gold 200

'This photo was taken in Malta on my first trip there. As we were walking towards our Airbnb, this beautiful classic car was parked in front of our apartment and I knew I had to capture it in the afternoon sunshine.'
Instagram: @filmbytai



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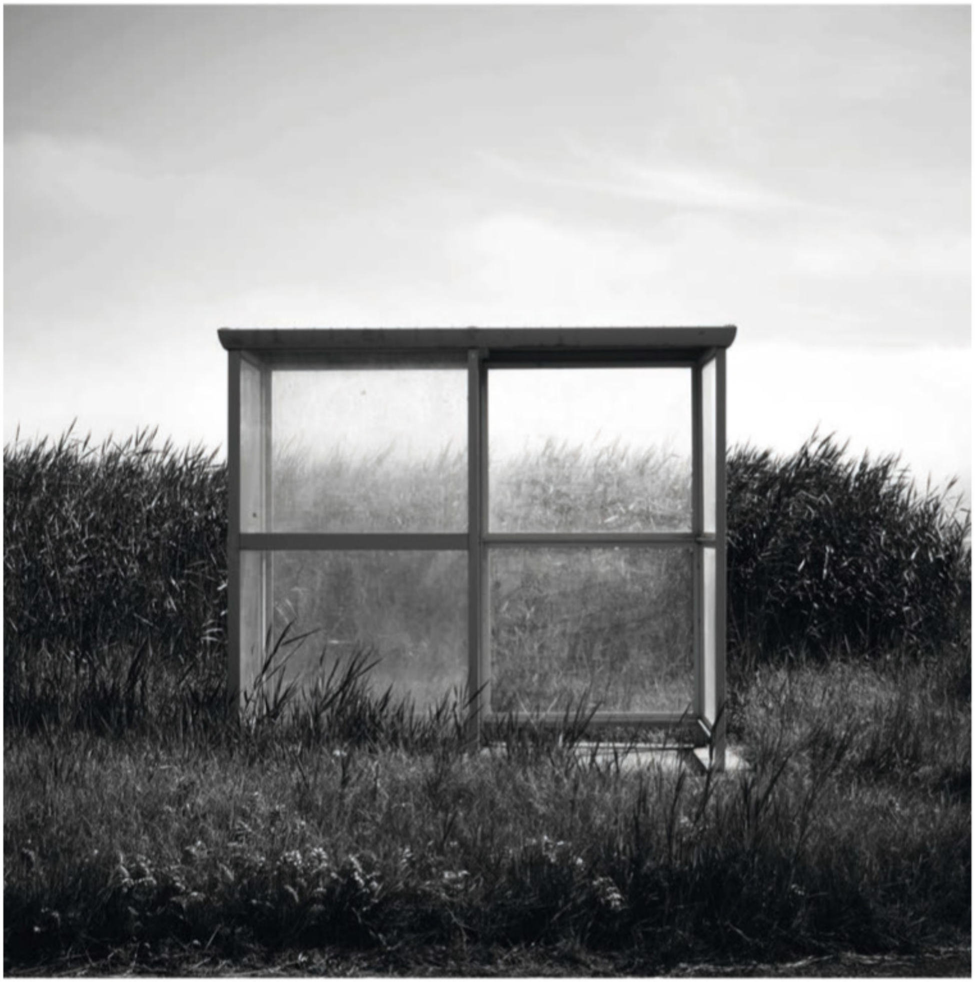

Bus Shelter
by Jon Harrison

Fujifilm GFX50S II, Fujinon GF 35-70mm f/4.5-5.6 WR, 1/40sec at f/22, ISO 100, 66mm

'Having moved to the Isle of Lewis last year, I am thoroughly enjoying discovering and photographing my new island home. I prefer shooting in black & white and I think this image lends itself perfectly to a mono capture. This bus shelter caught my eye, as I pass it most days.'
Instagram: @monojons

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The lenses of Lee Miller

Tate Britain is presenting the UK's largest retrospective of legendary photographer Lee Miller; and the cameras and lenses she chose were key to her craft, writes **Jade Burrell**

This autumn, Tate Britain opened the UK's most comprehensive retrospective of Lee Miller, one of the 20th century's most versatile and innovative photographers. The exhibition spans her Surrealist beginnings in Paris, her groundbreaking work for *Vogue* in London, and her documentation of World War II frontlines for an unparalleled view of both her artistic genius and technical mastery.

Miller's work is inseparable from the tools she chose. Between 1935 and 1945 – the prime period of her career, spanning both her Surrealist experiments and her wartime reportage – she relied on three principal cameras: the Rolleiflex, the Zeiss Contax, and the Zeiss Ikon 668/7 large-format. All three are now preserved in the Lee Miller Archives.

German lenses were considered the finest at the time, and Miller's collection was no exception, consisting primarily of Carl Zeiss optics. Among these lenses are the Zeiss Sonnar and the Zeiss Biogon, both prized for their sharpness, tonal depth, and subtle rendering of light. The Sonnar offers a smooth, painterly quality ideal for portraits, while the Biogon delivers precise, even illumination perfect for wideangle shots.

The Lee Miller Archives

Miller's legacy is more than 60,000 images and documents, preserved in the Lee Miller Archives (LMA). The collection encompasses Surrealist photography, *Vogue* fashion editorials, World War II photojournalism, and portraits of key 20th-century figures, as well as works and materials from Theodore Miller, Roland Penrose, David E Scherman, Antony Penrose, Man Ray, and others associated with Miller's life and career.

The LMA provides access to its collection for reproduction and research, with images available through its online Picture Library. Expert researchers assist with locating specific images, making the archive an essential repository for those studying Miller's technical choices, aesthetic experiments, and historical impact. Miller's archives show the breadth of her interests and skills, and demonstrate how her camera and lens choices shaped the emotional and documentary qualities of her work.

The Contax

Miller employed a 35mm Contax camera with several interchangeable lenses, including a telephoto. During wartime she owned this Contax and used it in both field and studio work. At the same time, the Contax's rangefinder construction and relatively compact size made it well suited for more discreet work, enabling her to capture scenes of urban life or wartime moments with less intrusion than larger cameras. In this way, the Contax complemented her Rolleiflex as both a technical instrument and an extension of her storytelling vision.

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©PHOTO BY HAYWOOD MAGEE/PICTURE POST/HULTON ARCHIVE/GETTY IMAGES

Far left: Model Elizabeth Cowell wearing Digby Morton suit, London 1941. Lee Miller Archives

Above: Model with Lightbulb c.1943. Lee Miller Archives

Left: English art and radio critic Frederick Laws (left) and Lee Miller attend a one-night performance of Pablo Picasso's play *Desire Caught By The Tail* at the Rudolf Steiner Hall in London, March 1950.

The Rolleiflex

Among Miller's cameras, the Rolleiflex twin-lens reflex is perhaps the most emblematic. She favoured both the 'standard' and the later 'automat' versions of this medium-format camera. Unlike with her Contax, she does not appear to have used additional lenses for them. The Rolleiflex's waist-level viewfinder encouraged a more direct and unguarded connection with her sitters, often resulting in images that feel spontaneous and intimate. Its fixed Zeiss optics delivered a balance of sharpness, contrast, and subtle depth of field that suited both her fashion portraits and her Surrealist experiments.

Compact yet capable, the Rolleiflex lent itself to her way of working. Its portability and reliability allowed her to respond quickly, whether in the structured setting of the *Vogue* studio or in the unpredictable situations of the street. In many ways, the Rolleiflex became her most trusted companion – the camera through which she shaped some of her most enduring images.

Zeiss Ikon 668/7 large format camera

For projects demanding extraordinary detail and tonal richness, Miller turned to her Zeiss Ikon 668/7 large format camera. Large-format cameras, though slower and less portable than the Rolleiflex or Contax, offer unparalleled resolution and subtle tonal gradation. Miller used this camera for studio portraits, architectural studies, and compositions requiring precise framing. Paired with high-quality Carl Zeiss optics, it allowed her to explore depth, clarity, and texture in ways smaller cameras could not.

Large-format photography required careful planning and patience, a sharp contrast to the spontaneity of her images taken with the Rolleiflex or Contax. Yet, in the hands of Miller, even these demanding tools became instruments of expression, capable of producing images of remarkable fidelity and presence.

Carl Zeiss lenses

Miller's choice of German lenses, particularly those by Carl Zeiss, was integral to her aesthetic. The Zeiss Sonnar and the Zeiss Biogon each contributed to different aspects of her vision.

First patented in 1929, the Sonnar lens was a relatively lightweight, simple design with a fast aperture. It allowed Miller to create portraits and close-range studies

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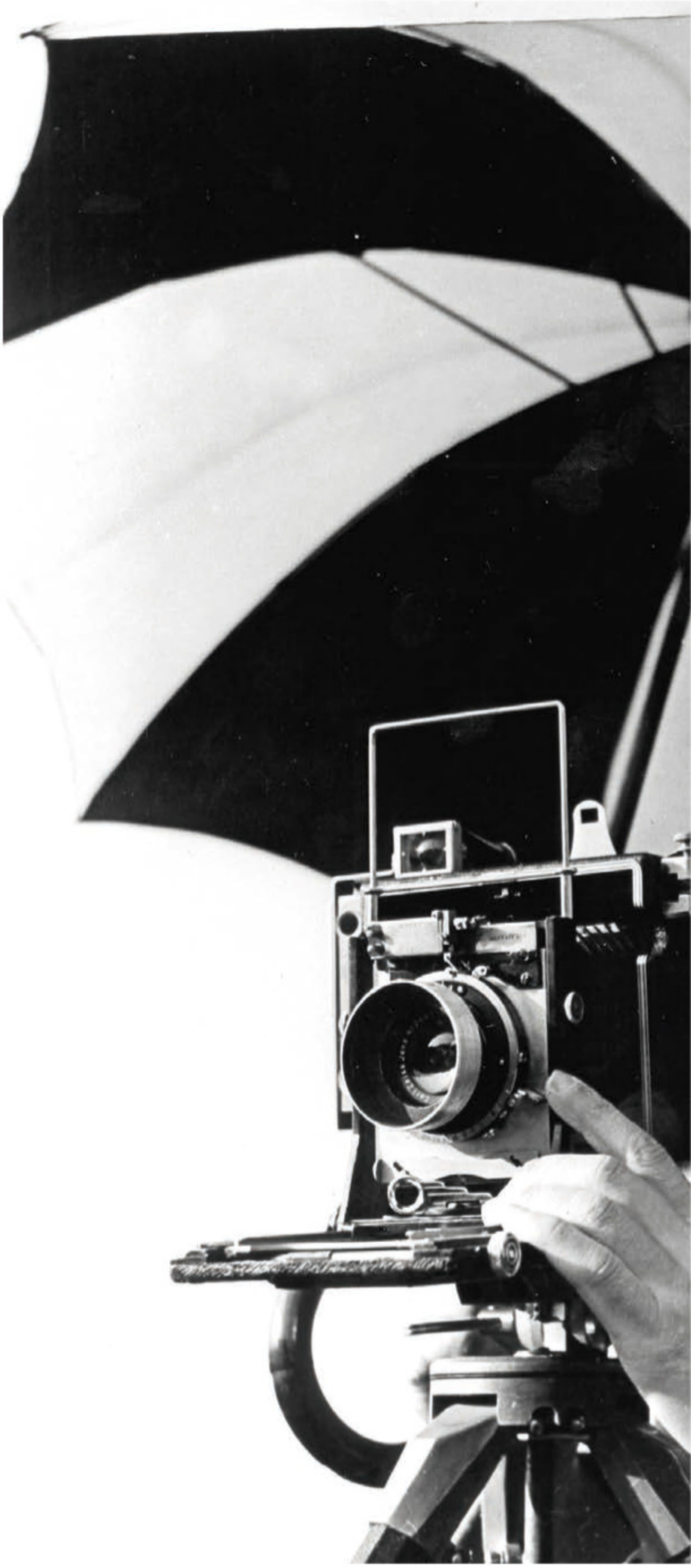
Above: Installation Photography of Lee Miller at Tate Britain, 2 October 2025 – 15 February 2026



Right: David E. Scherman dressed for war, London 1942. Lee Miller Archives

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Installation Photography of Lee Miller at Tate Britain, 2 October 2025 – 15 February 2026

with striking separation between subject and background. The Biogon lens, with its wideangle perspective and edge-to-edge sharpness, complemented her Surrealist compositions and documentary work, capturing expansive landscapes, urban streetscapes, and uncanny juxtapositions with clarity.

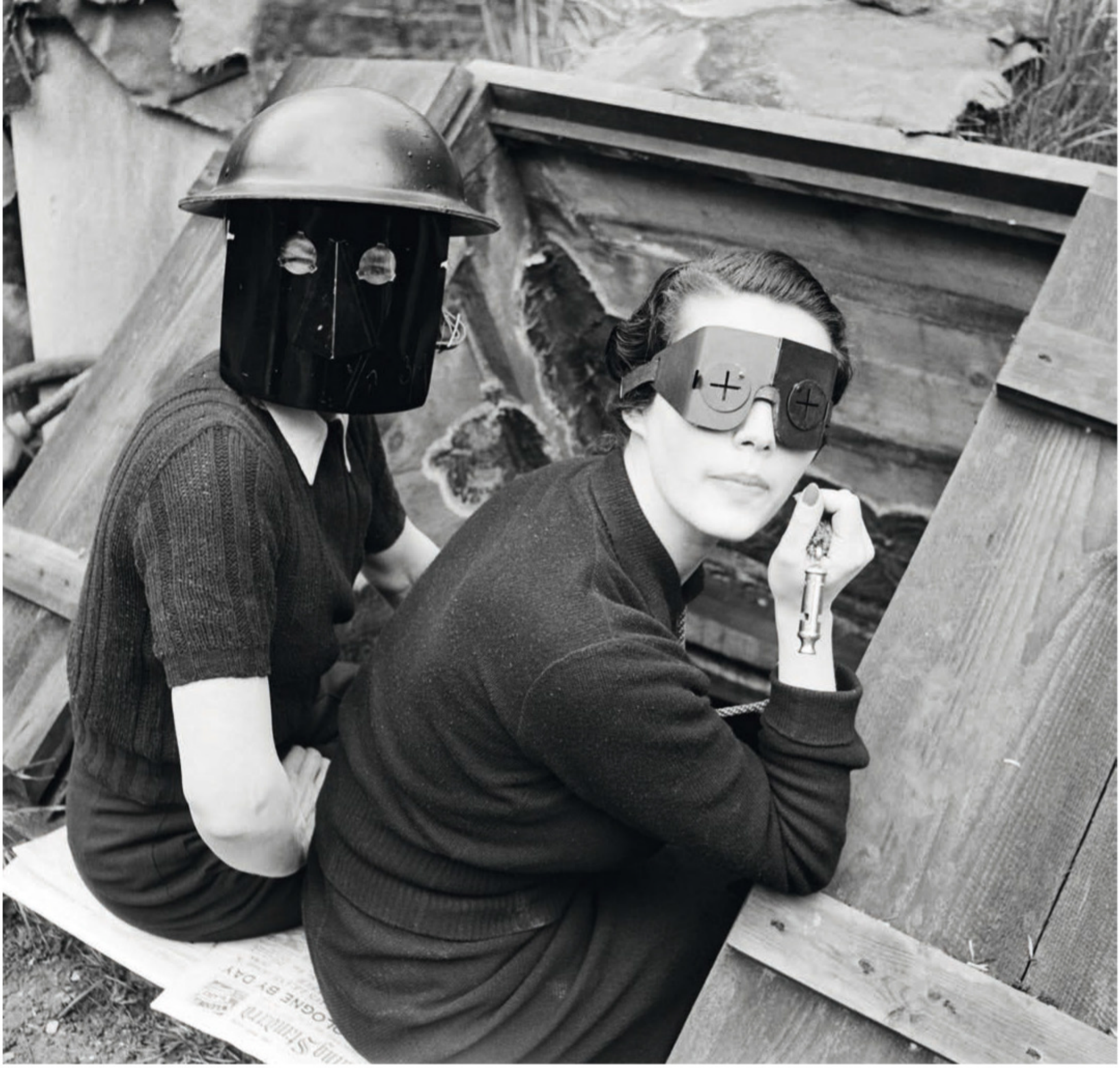
These lenses were not merely technical accessories; they were collaborators in her artistry. By selecting optics that aligned with her intent, Miller could manipulate light, depth, and perspective in a way that enhanced the conceptual impact of her photographs.

Miller's career

Lee Miller defied conventional boundaries. She began as a fashion model, studied with Man Ray in Paris, and emerged as a prominent Surrealist photographer. Her work for *Vogue* in London combined technical sophistication with aesthetic innovation, bridging the worlds of fashion and fine art.

During World War II, Miller transitioned into photojournalism, documenting the frontlines with courage and clarity. Her images of liberated concentration camps, battle-scarred cities, and wartime life remain both historical records and powerful works of art. Beyond photography, Miller was known for her roles as a gourmet cook and a chronicler of cultural life, demonstrating an insatiable curiosity and creativity across disciplines.

Miller's career underscores a broader truth: her technical expertise and artistic experimentation were inseparable. She produced images of extraordinary depth, clarity, and emotional resonance despite the limitations of her equipment. Whether she reached for a medium-format Rolleiflex to capture intimacy



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Fire masks, Downshire Hill, London 1941. Lee Miller Archives

or a Contax to frame events from afar, her choices revealed a deep sensitivity to the bond between lens and subject.

Through her photographs, we see a seamless blend of intuition, technical knowledge, and daring vision. The Sonnar lens illuminates subjects with extraordinary clarity; the Biogon lens captures sweeping, surreal landscapes; the large-format Zeiss Ikon reveals the minute textures of her subjects. Each choice reinforced her creative voice, enabling her to navigate multiple photographic genres with fluency.

Tate Britain exhibition

The Tate Britain exhibition, which runs until 15 February 2026 (tate.org.uk), showcases some 230 vintage and modern prints, many of which are displayed for the first time. While the cameras themselves are largely absent, the exhibition includes Miller's Rolleiflex and uniform; symbolic reminders of the tools behind her work.

Workshops led by photographers such as Marianne Holm Hansen allow visitors to engage with Miller's practical and experimental methods. By situating her images alongside the story of her cameras and lenses, the exhibition emphasises the inseparable relationship between technology and artistry. The tools Miller chose were active collaborators, shaping the interaction between artist, subject, and viewer.

Her legacy

Lee Miller's work continues to inspire photographers, scholars, and the public. The Lee Miller Archives preserves her legacy, offering access to a lifetime of experimentation, innovation, and artistry. Her images testify to the power of well-chosen tools, the discipline of technical mastery, and the courage to explore new artistic frontiers.

The Tate Britain exhibition not only celebrates her achievements but also invites audiences to understand the craft behind the images. By examining Miller's cameras, lenses, and archival collection, we gain a richer appreciation of her skill, foresight, and inventiveness. Her work stands as a testament to the enduring relationship between artist and apparatus, imagination and optics, vision and history.

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A camera in every container

Ever thought of using a biscuit tin as a camera? Photography enthusiast Shiam Wilcox has done it, as well as making other wild and wonderful pinhole cameras out of items you wouldn't expect. **Jade Burrell** finds out more

Shiam Wilcox with her canal boat home and mobile darkroom

In an age dominated by high-resolution digital cameras and precision-engineered optics, a quieter, slower, and sometimes messier tradition exists: people who make their own photographic lenses and cameras from scratch. Instead of polished, off-the-shelf gear, they create biscuit tins with a pinprick in the side, beer cans lined with black paper, and pumpkins hollowed out and turned into cameras. Each of these devices is a small experiment in light, perspective, and the patient art of seeing.

Among the most fascinating of these practitioners is Shiam Wilcox, a painter, photography enthusiast, and former photography teacher who now works full-time as a harbourmaster.

In addition to her traditional artistic practices, Shiam builds her own camera obscura and pinhole cameras, often using everyday objects in inventive ways. She has even transformed modes of transport, like her own canal boat, into fully functioning cameras, merging her artistic practice with the environments she navigates.

Pinhole cameras

A pinhole camera is one of the most basic forms of photography. It doesn't use a glass lens; instead, a tiny pinhole allows light to pass through and project an inverted image onto photosensitive paper or film inside a light-tight container. The process relies purely on the geometry of light: light travels in straight lines, and the pinhole acts as a rudimentary optical system, creating a soft, dreamlike image. For Shiam, this simplicity and accessibility were ideal.

'As a student, I was quite poor,' she recalls. 'The cheapest way for me to delve into photography was to do pinhole, as all you needed was a container, a bit of electrical tape and some photographic printing paper.'

In its simplest form, a camera obscura is a dark room with a small hole in one of its walls. Light passing through the hole projects an inverted image of the outside world onto the opposite wall. This technique predates modern photography and can be scaled from a single room to something as large as a canal boat. For artists like Shiam, camera obscuras are immersive experiments in perception, turning ordinary spaces into magical, living projections of light and movement.

Little Fern

Shiam found her creative sanctuary aboard *Little Fern*, a 40ft canal boat that served as both home and mobile darkroom. The vessel's clever design divided her living space from an area dedicated to photography, with the back half transformed into both a darkroom and a camera obscura, where she could experiment with light and projections.

Rather than seeing the boat's imperfections as limitations, Shiam embraced every tiny crack, gap, and light leak as creative opportunities. Armed with black-out paper, tape, and whatever materials were at hand, she controlled how light

Pinhole portrait

entered her floating studio, shaping it to produce images directly onto photographic paper.

This unconventional setup allowed Shiam to carry her art with her as she travelled the waterways, turning each mooring into a new photographic possibility. Every projection, shadow, and print became a visual record of her journey. 'It was almost like a diary of where I was going,' she says, noting how each day on the boat became part of an ongoing photographic experiment.

Biscuit tins and beyond

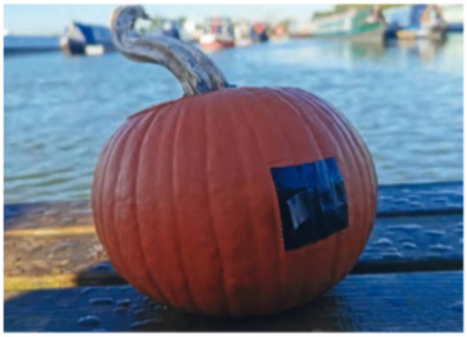
Shiam's creativity knows few limits. 'I used to dream about a camera that I was going to make the next day. I would get up and literally make that camera.'

Her experimental approach transforms the most mundane objects into sophisticated imaging tools. 'The best camera I ever built was a biscuit tin,' she recalls with pride. A plain container with only five pinholes transformed into a camera that produced images stretched, narrowed, and stacked with curious layers.

She often tested it around the council estate where she lived, turning high-rise flats and local shops into settings for surprisingly warped images that revealed familiar surroundings in entirely new ways.

Her experiments didn't always go as planned and sometimes led to unexpected mishaps. One week, she had dozens of cleaned beer cans in her bag when she was called into the headteacher's office. Her bag fell, spilling the cans all over the floor, and she had to quickly explain that the cans were actually for her photography group that morning.

Pumpkins were another unusual medium. For Halloween, she hollowed one out and used it as a camera to photograph boats



Pumpkin pinhole camera

in her marina.

'What I love about pinhole is the distortion,' Shiam says. 'Every single camera you have, the distortions are different because of the cylindrical nature or the squareness.'

Large-scale installations

Shiam's inventiveness extended far beyond handheld objects to larger, more elaborate camera obscuras that transformed entire spaces into photographic instruments. Her ambitious projects demonstrated her ability to see photographic potential in any environment, turning architectural spaces into tools for capturing and manipulating light.

She created a camera in an old mill in York, methodically blacking out the windows and transforming the historic space into a functioning camera obscura for an entire weekend. But perhaps her most unusual large-scale project came about by chance when she stumbled upon an old electric railway museum near Coventry.

Initially visiting to photograph the collection of dilapidated trains, she mentioned to the museum staff how incredible it would be to create a train camera obscura. The staff gave her permission to proceed, and after carefully drilling a hole in one of the wagons, she transformed the space into a massive camera and darkroom. Inside, she created uncanny portraits where 'people had really big foreheads' due to the distortions, while groups of visitors would gather to watch the process and see the prints developed immediately. 'It was like a very weird Polaroid camera,' Shiam recalls.

Another one of her projects involved a massive camera built to photograph trees in the middle of a wood. Her partner constructed a 6x4ft wooden frame covered in blackout material, designed for easy movement and outdoor use.

Appearances deceive

From inside, Shiam would position herself, peel off a piece of electrical tape that acted as a shutter, and expose a large sheet of photographic paper at the back.

The problems began when local residents spotted what appeared to be an abandoned refrigerator dumped in the woods. By the time police arrived to investigate the reported environmental crime, Wilcox was inside her camera, watching the entire scene unfold through her viewfinder like a surreal live performance.

Her partner stood guard outside, attempting to convince the sceptical officers that the suspicious white box was actually sophisticated photographic equipment. The police remained unconvinced until a small voice emerged from within the 'fridge' itself, explaining that it was, in fact, a camera.

A simple tool

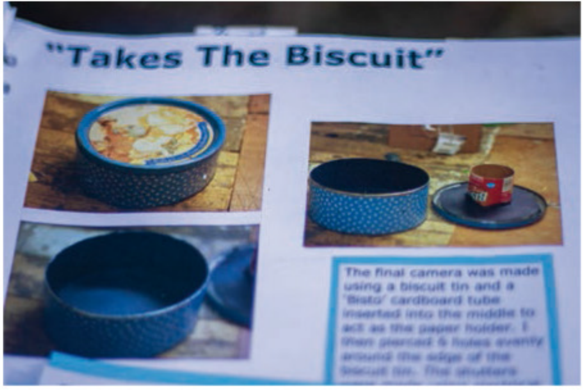
Every container, pumpkin, and canal boat that Shiam turned into a camera proves that photography doesn't need fancy lenses or high-tech gear to reveal something unexpected.

The tiny pinhole, just a small opening in an everyday object, depends on curiosity, patience, and experimentation. Through it, she captured images that no conventional lens could make: figures stretching across paper, streets melting into dreamlike shapes, and shadows shifting into unexpected places.

Pinhole photography stands out for its simplicity. A biscuit tin, a piece of tape, and a sheet of photographic paper can function as a complete camera. Objects like a hollowed-out pumpkin, a darkened railway wagon, or a floating canal boat can all become tools for observing the world in a different way. Small imperfections and light leaks are incorporated into the image, showing how constraints can influence creative outcomes.

Shiam's work demonstrates that photography can be practical and inexpensive. The pinhole's main advantage is its accessibility: almost anyone can make one with minimal materials. Every little aperture whispers its own secret, coaxing the ordinary into strange instruments that dance with light, shadow, and twisted perspectives.

Pinhole photography invites you to play with light and shadow, turning patience and curiosity into a canvas of unexpected discoveries, reminding us that seeing differently doesn't require expensive tools, just a willingness to experiment.



"Takes The Biscuit"

The final camera was made using a biscuit tin and a 'Bisto' cardboard tube inserted into the middle to act as the paper holder. I then pierced 6 holes evenly around the edge of the biscuit tin. The shutters

Top left: Biscuit tin camera and 'Bisto' cardboard tube as paper holder

Top right and above: Pinhole experiments with light and colour

Above left: Residents mistook one of Shiam's outdoor cameras for an abandoned refrigerator

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Dialogue with Legends

Imogen Cunningham

dialogue with photography

Interviews with Paul Hill and Thomas Cooper

When Thomas Joshua Cooper and Paul Hill set out in 1974 to meet and interview the 'movers and shakers' of 20th century photography (see Dialogue with Legends, AP 1 April) they had no idea that the project would take four years and become a unique archive that is still in print. **Paul Hill** describes the interview with American photographer Imogen Cunningham (1883-1976) followed by selected extracts from the recorded encounter in 1975.

'You've come from England, so you must have muffins and tea!'

What a start to a totally enjoyable meeting with the delightful, uncompromising and energetic 93 years-old Imogen, best known for her portraiture and botanical still-lifes.

Of course, they were not the muffins we usually get served in the UK, and the tea came with a string and a slice of lemon. But it mattered not a jot as the warmth and hospitality offered to us in her elegant house, designed by her son and perched on one of the famous steep San Fransisco suburban streets, was a wonderful encounter Tom and I will always remember.

After tea and the interview, I was in for a memorable surprise. 'I love England and took a picture I really like near London. Would you like to see it?'

'Sure thing,' I replied.

A few minutes later she came back into the room with a framed Reflections, Sudbury Hill, England, 1961.

'Would you like to have it, Paul?' she asked.

'You're joking, Imogen?'

'No, I'm not! Take it.'

Later at Los Angeles Airport, the customs guy asked what was in the wrapped bundle under my arm.

'A photographic gift,' I replied.

'Oh, I thought it was something valuable....'

What is the sort of thing, essential qualities maybe, that you look for in a person when you take a portrait?
You know, I don't. People ask me funny questions like that. I don't direct what I want of them, I let them do it and when I see it, I take it. And if I don't see it, then it doesn't get taken. The thing that's fascinating about portraiture is that nobody is alike.

Ansel [Adams] once said to somebody that I was versatile, but what he really meant was that I jump around. I'm never satisfied staying in one spot for very long. I couldn't stay with the mountains, and I couldn't stay with the trees and I couldn't stay with the rivers. But I can always stay with people, because they really are different.

You gave up full-time photography to bring up a family. Was this frustrating for you?
Not at all, not at all. It was just that I couldn't do everything at once. I didn't give up photography. I had three children under two years of age.

We had a big yard with lots of places to play and they would be allowed to go free in the garden. I photographed them, at the same time I did most of my flower things.

What commercial work were you doing during the Depression?
I worked for *Vanity Fair*. That's the only magazine I ever worked for. That was around 1931. I got Cary Grant and a lot of people I wish I could look up now. I'd be very pleased to see how much they have aged! There was another one who was a red-headed man and looked exactly like one of my own kids. I treated him like that. He was James Cagney. He said to me when I left: 'You know, you are the only photographer who hasn't blown a fuse in my house.'

And I said: 'I know why – I use daylight!'

© B.F.STEIN/MUTUAL ART

Left: Reflection at Sudbury Hill, England, 1960

Above: Imogen Cunningham 1970s

Do you think a sense of humour is necessary to stay professionally, or aesthetically, alive in the business?
I think a sense of humour doesn't hurt anybody. I think you can make fun of these people when they sit down and say to you: 'You're getting the wrong side of my face.' If anybody said that to me now, I'd tell them the sitting was finished.

Did [Edward] Weston come to know your work?
In 1928 Weston came back from Mexico through Los Angeles, and he went to a show at the Los Angeles County Museum and he wrote me a letter. He said that everything in the show was dreadful until he came to one of my pictures.

He said: 'If you keep up that standard, then you will become a great photographer.'

Very patronising, don't you think? I'd worked 20 years longer than he at that time, but he'd never seen my pictures before. You see, when he first knew me, I was just a hausfrau.

Are there any people today whose work is especially meaningful to you?
Well, I wouldn't be telling you if I knew. I like a lot of different people. I can tell you the ones I don't like, though. I have a few very pointed aversions, people who got popular for doing a certain kind of flip stuff, like [Richard] Avedon. He's my present aversion and I love disliking him because I hope I'll meet him someday. Another aversion of mine is Les Krims – he's very popular now – the one who photographs his mother nude.

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The 100MP sensor delivers fabulous image quality, with lovely colours and smooth tones
Hasselblad X2D II 100C, 35-100mm at 50mm, 1/180sec at f/19, ISO 200

At a glance

£6400 body only

- Medium format mirrorless camera
- 100MP 43.8x32.9mm sensor
- Continuous AF with LiDAR
- HDR raw, JPEG and HEIF files
- 10-stop in-body stabilisation

Hasselblad X2D II 100C

Hasselblad's 100MP medium-format camera gets an update, including high-tech LiDAR autofocus. **Damien Demolder** takes it for a spin

For and against

- + Sensor and lens work to produce incredible levels of detail
- + Realistic colours and smooth tones that manipulate easily
- + Really nice handling with clear menu and good control points
- + Bright, clear and detailed rear screen
- + The price has dropped quite significantly
- – Although the AF is much better, it still has some way to go
- – Viewfinder quality isn't bad, but could certainly be improved
- – Camera struggles to deal with its large files in HDR mode
- – Quite a heavy body, made heavier by the 35-100mm lens

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Data file

Sensor	100MP BSI CMOS 43.8x32.9mm
Output size	11656x8742
Focal Length mag	0.78x
Lens mount	Hasselblad XCD
Shutter speeds	68 mins to 1/4000sec mechanical; 68 mins to 1/6000sec electronic
Sensitivity	ISO 50-25,600
Exposure modes	PASM
Metering	Smart, spot, centre weighted, centre spot
Exposure comp	+/-5EV
Screen	3.6in, 2.36m-dot tilting OLED
Viewfinder	5.76m-dot, 1x magnification
AF Points	425 phase-detect points, LiDAR assist
Video	No
Storage	1TB internal SSD, CFexpress Type B to 512GB
Power	Li-ion 7.27V 3400mAh battery
Battery life	Up to 466 shots
Dimensions	148.5x106x75mm
Weight	840g including battery

Hasselblad has made some seemingly small changes to its hand-held medium-format mirrorless offering in the X2D II 100C – changes which both bring it into line with the current world, and which take it beyond what its competitors can provide. In some ways this new model is significantly modern, while in others it might leave potential users wondering what Hasselblad was thinking when the engineers decided what to include and what to leave out.

But rather than being a 'mixed bag', the Hasselblad X2D II is actually a camera completely dedicated to stills photography, which in 2025 is something of a rarity. Whether you consider that a positive or a negative point will depend on how much you value an ability to shoot video. I suspect the moving image is quite low on the priority list of a lot of Hasselblad customers.

Possibly, though, getting the stills side of life right has been the focus of this new version of the Hasselblad X series. Previous models have had outstanding image quality but a number of operational issues that have let them down a little, notably with autofocus and general speed of handling. The clue that this is a 'mark II' version of the X2D rather than an X3D suggests that the company's aim is to get things up to speed, rather than to change the world. And, judging by the specification chart, it seems to be doing it with some style.

Features

The Hasselblad X2D II is a 'medium format' mirrorless camera that's fitted with a

back-side illuminated 100-million-pixel sensor that measures 43.8x32.9mm. The size of the sensor means that to determine the equivalent focal length in full-frame terms we multiply the marked focal length by 0.78. So an XCD lens marked 65mm behaves much as a 50mm lens would on a full-frame camera.

The Hasselblad X2D II 100C shoots images containing 11,656x8,742 pixels (equating to 101,896,752 pixels), which can be saved in Hasselblad's 3FR raw, JPEG and/or HEIF formats, either to its internal 1TB SSD or to a removable CFexpress Type B card. The HEIF format seems to be becoming popular with new cameras at the moment, as it presents a smaller file size through compression 'more efficient' than JPEGs can manage, while supporting 10-bit colour depth. Adobe has yet to fully support the format though, so while files can be viewed in Bridge, Photoshop and Lightroom users won't get to play with them. Hasselblad's Phocus software opens them just fine.

Hasselblad claims its 3FR raw files can capture 16 bits of colour and 15.3 stops of dynamic range – which sounds impressive – and with the Hasselblad Natural Colour Solution High Dynamic Range mode activated, we can record raw, JPEG and HEIF files in HDR. You'll need an HDR monitor to view and edit these HDR images of course, but the 3.6in 2.36-million-dot rear screen of the camera can display them perfectly, with its peak brightness of 1400nits and 100% Display P3 colour gamut coverage. The EVF does not have the same colour gamut or brightness specification, but it does offer 5.76-million-dot resolution, a 1x magnification with the standard lens and 100% image coverage.

Of course we have mechanical and electronic shutter options that give us opening times of 68 minutes to 1/4000sec in mechanical mode or up to 1/6000sec in electronic mode. As the mechanical shutter is built into the XCD lenses we can use flash at all available mechanical shutter speeds, and with modern Nikon-based flash systems we have TTL metering and control too. The camera's ISO settings range from 25,600 at the top end to a new low of ISO 50 – from ISO 64 in the original model.

Build and handling

The idea of the Hasselblad X series was that its cameras should be a small and portable alternative to the company's H system of SLR bodies that it quietly retired some time ago. This X2D II measures 148.5 x 106 x 75mm and weighs 730g, body only. This is practically the same size as the X2D it replaces, but with 60g lost, presumably from the metal removed for the 'II' inscription on the top plate. As you would expect, the camera feels very sturdy and is very comfortable to hold and operate, and its new lighter weight makes it even easier to carry all day.

One of those small-but-significant changes in this body is the new hinge design for the rear screen. The screen still flips up and down, but now it can be pulled away from the body as well, so when we are looking down on the screen the EVF housing doesn't block a

Thanks to the redesigned screen tiliting mechanism, low-angle shooting is now easier
Hasselblad X2D II 100C, 35-100mm at 80mm, 1/3000sec at f/4, ISO 100

large part of the view. This is something that bothered me when I reviewed the X2D, so I'm very pleased to see it resolved in this model.

Something else that has really pleased me is the micro vibration signal that tells us when the camera is completely level. I'm not a fan of the dual level indicators that mean we have to look at the bottom of the screen to see if the camera is level left-to-right and then look at the right part of the screen to see if the camera is level front-to-back. Inevitably when one is level and we are looking at the other, the level one goes out of level. Now though we get a little vibration through the hand grip to tell us when both levels are correct – which makes life a whole lot easier. Having both levels in a place we can see them at the same time would achieve the same result, but this is a pretty neat solution that means the company hasn't had to alter its design.

More control points are very often a good thing, and in this camera we get three new very useful ones. There is a new custom one on the rear of the camera, as well as a new 5D joystick that can scroll left, right, up and down as well as be pressed. The front finger wheel can also be pressed in now as well, with each of these points giving us a choice of 36 functions to assign – including 'off'. There's a minor glitch in the menu system that means when assigning any of the buttons to Focus Point/Subject Detection, the text overlaps as there are too many characters – but that's easy to get over.

Of all these new buttons, the joystick is surely the most significant and helpful – an import from the DJI Drone controllers. The mode of operation and feature access will take new Hasselblad users a little time to get used to, but in a short time, no one can fail to appreciate how well designed it is, and how quick it is to use.

As you might expect, the build of the camera is first-class. There's a greater likelihood of breaking the floor tiles than the camera should you drop it, and even the new additional hinge on the screen doesn't feel as though it makes the system any less secure. On the right side of the camera we get an enormous grip that I found extremely comfortable and which made the weight of the X2D II and 35-100mm more than manageable for long periods.

Viewfinder and screen

The Hasselblad X2D II isn't especially big or heavy on its own, so shooting at arm's length and using the rear screen for guidance is quite manageable and comfortable. With the new 35-100mm f/2.8-4 zoom lens attached, though, the weight and balance shifts significantly, so viewfinder use will become order of the day for most photographers – although shooting hand-held is by no

Autofocus is much improved by the addition of LiDAR
Hasselblad X2D II 100C, 35-100mm at 75mm, 1/125sec at f/8, ISO 800

'The touch feature of the screen is super-responsive and Hasselblad has arranged things so that almost everything can be controlled directly from the screen.'

means ruled out. I like to think I'm quite strong, so I used a mixture of rear-screen and viewfinder shooting while using this camera/lens combination. And I think for many, a quality experience will be desirable via either method.

The basics of the rear screen we've seen before but its appeal never seems to fade. It is big, clear, very easy to use and now capable of a new level of brightness. That it can now be pulled away from the camera when flipped up is a dramatic improvement, as the bulky viewfinder housing no longer blocks the top of the image.

I'm also a big fan of the button placement on the screen's frame, as it means when the lens is supported in the left hand and the screen flipped up, the right hand can operate the menu without us having to point the camera down to see the back panel of the body where menu controls are usually positioned. I really like this.

The touch feature of the screen is super-responsive and Hasselblad has arranged things so that almost everything can be controlled directly from the screen.

The viewfinder experience is slightly less thrilling and I battled a little with the eye-sensor to make the EVF come to life. Set on the 'Short' range option, I really struggled to get my glasses'd eye close enough to trigger it, and even in 'Normal' range mode the camera did not always acknowledge my presence. Wearing glasses also meant I couldn't see all four corners of the EVF screen at the same time – the view is big but the eye-relief is a little short. Some coloured fringing and interference patterns make the EVF feel a lower class option than watching things unfold on the back screen.

Autofocus

Autofocus has been a somewhat difficult area for Hasselblad, and the contrast detection systems we've seen in the past have been accurate but painfully slow and slightly blind in some instances. Having phase detection in the X2D made a noticeable difference, but this new LiDAR system built-in to the X2D II has allowed continuous AF for the first time, and a much better AF-S performance than we have seen before from the company. At my desk I rued that the camera doesn't have video as the

Focal points

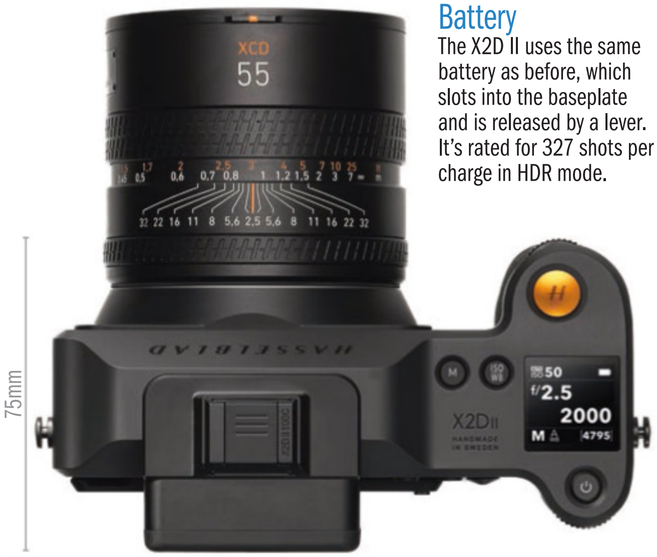
While the X2D II looks much like its predecessor, it gains some significant updates and improvements

Storage

The camera comes with a massive 1TB of internal storage, which is supplemented by a CFexpress Type B card slot.

Connectors

With no video capability, connectors are limited to USB-C for battery charging and data transfer, and a socket for a wired cable release.



Battery

The X2D II uses the same battery as before, which slots into the baseplate and is released by a lever. It's rated for 327 shots per charge in HDR mode.

Flash

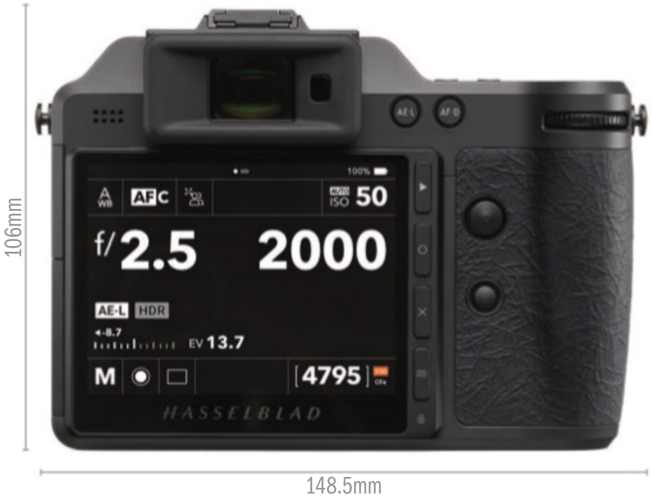
The hot shoe is compatible with select Nikon-dedicated flash units, with sync at all shutter speeds thanks to leaf shutters in the lenses.

LCD

The super-bright rear screen can display extended highlight details when the camera is working in HDR mode.

Lenses

Hasselblad now offers 17 XCD lenses, with focal lengths from 20mm to 135mm (equivalent to 16mm to 105mm in full-frame terms).



AF-C mode worked so well and responded with a speed I honestly hadn't expected. In the field though, while the autofocus system displayed immeasurable improvement, it still proved itself a little behind the field in terms of subject detection and acquisition. We had a bit of searching in low light too, which surprised me, and while the subject detection modes are good at identifying the specified object in the scene on most occasions, they aren't infallible.

In good light and with a fair wind, as well as no unreasonable expectations, I think most users will be happy with the X2D II's autofocus system. But if you are coming from a modern mirrorless camera you will need to learn what is and what isn't possible. When it works it is very quick and silent, but on the occasions it doesn't work it is frustrating. The LiDAR-driven AF-C option makes a big difference, and existing Hasselblad users will be delighted. But as a silent shutter fan, I was pretty disappointed to find it only works in mechanical shutter mode.

Performance

This is not always a slick camera to shoot with. While the operating system is efficient and quick to respond, the camera itself can be a little slow at times. If you decide you need to shoot in HDR and want a post-exposure preview of what you've just shot, you'll find lots of blackout time between frames. After two or three consecutive shots those blackout periods get longer, and shots will be missed.

Turn the HDR mode off, however, and things run along a lot more smoothly. There are no blackouts and any preview in progress can be cancelled with a press of the shutter button. Shooting a few frames in quick succession though and the camera still needs time to tidy away the massive files it produces. In continuous shooting we do find the freedom for long bursts, and I managed 33 shots before the camera needed quite a long time with its own thoughts. Somehow I could cope with the period the camera takes to save the files, but I found it less easy to accept that during this time we can't change the majority of settings as the menu is inaccessible while saving takes place. We need an extra processor to solve this frustration. This clearly isn't an action camera.

From pressing the start-up button to getting a first shot takes about eight seconds.

I was intrigued to try the new ten-stop image stabilisation system that claimed I'd be able to hand-hold the camera for 'several seconds', but few will be surprised to find those claims a little exaggerated. The IS system is exceptionally good, and I was able to shoot with long shutters hand-held and achieve good results, but the resolution of the sensor makes camera-shake quickly apparent. So, while operating at 1/20sec is more than workable – and is very useful – stretching beyond 1/2sec comes with a loss of quality that will be apparent to all who look closely.

Battery life isn't especially impressive, so you'll need two or three for a full day's shooting. Granted you may not shoot as many images with this camera as you might with a speedier model, but probably having the camera on, with that nice big screen, drains the battery as much as saving pictures to the memory. A single light press of the 'on' button tells us in a flash how much power we have left, which is very handy, and I found the battery charges in-camera pretty quickly. Hasselblad says we should get 327 shots with HDR on, and 466 when it is off, but I certainly didn't get that many images per charge. I do agree, though, that the battery can be recharged in about two hours.

Exposure metering is only going to get one sentence, because it will work very well in a wide range of situations without you really having to think too much about it, and exposure compensation is just a thumb-twitch away at all times.

With its immense resolution, this camera is perfect for landscapes
Hasselblad X2D II 100C, 35-100mm at 65mm, 1/500sec at f/11, ISO 400

Here the sensor has done a great job of capturing both highlights and shadows
Hasselblad X2D II 100C, 35-100mm at 55mm, 1/190sec at f/19, ISO 200

Image quality

Now this is what you buy a Hasselblad X2D II for – the quality of the images it produces. Almost all the inconveniences of the system, its size, weight and its cost will be excused when the final pictures are viewed. You don't even have to look closely to see the difference the resolution and dynamic range make to the smooth tones and transitions in the images, but if you want to

look closely you'll get to see the incredible amount of detail this sensor, its processor, and the optics in the lens can produce. It's pretty stunning, frankly.

The colours are full, and can also be pushed and pulled a great deal. When left as they are though they are really very nice, and rarely need nothing more than a bit of vibrance and saturation. Foliage, skin and skies all look fantastic.

The camera's raw files are fully compatible with Adobe Photoshop, of course, but I found the best quality comes with using the Hasselblad Phocus software designed specifically around them. Phocus doesn't have all the features of Photoshop and can feel a little old-fashioned, but it knows how to treat a 3FR raw file and how to get the best from it. Colours are muted at first but very flexible, and tones can be pushed and pulled all over the place. The out-of-camera HDR images look impressive on-screen, but the limited display options mean they can look wrong quite quickly when shown in a non-HDR environment.

I struggle to understand why anyone would buy this camera and shoot anything other than raw files. I'm not sure how interesting the HEIF format is to Hasselblad users – and the lack of current compatibility makes it irritating – but the file sizes are certainly a lot smaller than the raw files. But they're only very marginally smaller than the JPEGs: 47MB against 48MB in a direct comparison of a country view. Raw files are a little over 200MB.

I'm quite happy with the camera's noise performance. It isn't quite what we expect from modern mirrorless bodies, but it is more than acceptable – and the noise pattern is reasonably attractive. Phocus's noise reduction does a very nice job in most cases, but it can remove quite a lot of significant detail in the higher settings. I found that shooting at ISO 1600 produced decent enough results for those who don't mind a bit of texture in their images, and ISO 3200 produces a result that definitely has grain. Beyond that you will encounter disruptive noise and a noticeable loss of information. At ISO 800 and below though, the level is detail is astounding.

Verdict

HASSELBLAD
Amateur Photographer
Testbench
Recommended
★★★★

I REALLY liked the Hasselblad X2D when I reviewed it almost exactly three years ago. Has Hasselblad given us enough of an update for this amount of time? Well, this isn't the X3D, so isn't a completely new camera, but we do have some pretty significant upgrades to make the X2D II a notably better buy. The LiDAR AF, while not perfect, really does make a big difference and the continuous AF it enables is a very positive addition to the system. The subject detection modes are also useful and make a difference, and the extra phase-detection points mean we get a better response in modes where the LiDAR doesn't operate.

The increase in dynamic range is there, but it is a tiny extension of what was already an exceptional performance. On a good display the HDR images do look impressive and while we might be limited in their use it is a feature worth having. In real terms, though, I'm not sure the jump from 7 stops of image stabilisation to 10 really gives us anything, as hand-holding for more than half a second just doesn't work and there are only so many shutter speeds we'll need to work at with regular lenses. It will be much more useful, and possibly shown off to its best, with super-telephoto lenses. As the longest XCD lens at the moment is 135mm, it might be a while before the system gets to stretch its legs.

The additional control points really do make a difference and make the handling experience much better, and that 5D joystick is very nice to use.

For me, the big attraction of this camera is that we get even more outstanding image quality and much better handling for significantly less money than the last version – and it's not often we can say that.

FEATURES	8/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	10/10
DYNAMIC RANGE	10/10
IMAGE QUALITY	10/10
VIEWFINDER/LCD	9/10

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Despite its tiny size, this lens is capable of giving impressively sharp images
Fujifilm X-E5, 1/120sec at f/8, ISO 250

Fujifilm XF 23mm F2.8 R WR

FUJINON ASPHERICAL LENS
SUPER EBC XF 23mm 1:2.8 R WR ø39

Andy Westlake evaluates a slimline pancake prime lens for Fujifilm X-mount cameras

The Fujifilm XF 23mm F2.8 R WR is a slimline 'pancake' lens, that was originally introduced as the kit lens for the charismatic X-E5 rangefinder-style mirrorless camera. But now, it's available to pre-order as a standalone item. It comes in a choice of black or silver finishes, and costs £399.

Size-wise, this 23mm lens is very similar to the firm's older XF 27mm F2.8 R WR, at just 23mm long and 90g. But it still includes an aperture ring and weather-resistant construction. On paper, the most meaningful difference between the two is the focal length; the 23mm is equivalent to 35mm in full-frame terms, while the 27mm is equivalent to 41mm. This means it gives a noticeably tighter field of view.

Given its size and focal length, the 23mm f/2.8 will be most attractive to X-system users looking for a lightweight, unobtrusive lens for everyday use. It could be particularly attractive for travel or street photography. But are there any compromises for its tiny size?

Features

Optically, the XF 23mm F2.8 lens employs 8 elements in 6 groups, including 2 aspherical elements to suppress aberrations and deliver cross-frame sharpness. Despite its diminutive dimensions, it also incorporates an aperture diaphragm with 11 curved blades, with the aim of producing attractive-looking out-of-focus areas.

Like many pancake designs, the entire optical group moves back and forwards

There's no visible distortion, thanks to software compensation
Fujifilm X-E5, 1/800sec at f/4, ISO 125

for focusing. At its minimum focus distance of 20cm, the front ends up protruding about 4mm from the barrel. The lens retracts automatically when the camera is turned off.

Filter users are accommodated via a 39mm thread. While you don't get a hood if you buy the lens in a kit with the X-E5, you will get one if you purchase the lens on its own. Like the 27mm, it comes with a 39mm screw-in hood and plastic push-on cap, which together are the same thickness as the standard clip-on cap. I'd probably just leave the hood in place all the time.

Build and design

Design-wise, the XF 23mm F2.8 is a lot like its 27mm counterpart. It is, however, subtly differently styled, with a barrel that tapers slightly towards the front. The focus ring is much slimmer, too, but it's still perfectly usable.

Fujifilm has placed a pair of small, ridged grips either side of the barrel and behind the aperture ring, for use when changing lenses. This looks like it should be a welcome improvement over the 27mm. But unfortunately, I found them too slim to be useful. This is infuriating, as there's several millimetres more blank space on the barrel behind them, which Fujifilm could have used to make them more effective.

Turning our attention to the aperture ring, this gives settings down to f/16, with click-stops that are perhaps just a bit 'softer' than on the 27mm lens. Twisting the ring past f/16 sets the aperture to its A position, which passes control to the camera body. This enables the use of program or shutter priority modes on bodies like the X-T5 and X-E5 that don't have mode dials. You need to hold down a button on the aperture ring to turn it back out of the A position.

The aperture stays circular down to f/16, and in a change in behaviour compared to the 27mm, it now closes down, rather than opens up, when you turn off the camera. Presumably the rationale is that this helps to protect the sensor from possible damage by bright light.

Despite the lens's small size and light weight, construction feels pretty robust, including a metal mount. One neat stylistic touch is that the weather-sealing gasket around the mount is colour-matched to the lens. So it's black on the black version, and pale grey on the silver model.

Those petite dimensions mean that you'll be happy to carry the lens around all day, either on the camera or in your bag. I used it mostly on the compact-bodied X-E5, for which it's a great match. But it works equally nicely on the larger, SLR-shaped X-T5.

The lens works well for low-light shooting
Fujifilm X-E5, 1/9sec at f/2.8, ISO 400

Autofocus

When it comes to autofocus, the speed and noise is very much like that of the XF 27mm F2.8 R WR. This means the focus motor is quiet in operation, but not entirely silent. It's reasonably snappy, too, but clearly nowhere

While it's not the best for close-ups, the lens can still give quite nice results
Fujifilm X-E5, 1/150sec at f/2.8, ISO 400

near as fast as most internal-focus lenses.

I don't think that's a big problem though, given that this isn't a lens you'd obviously choose for high-speed sports and action. Instead, to me it's a perfectly acceptable compromise for the lens's tiny size. This is also much the same as the Fujifilm X100VI's built-in 23mm f/2 lens.

One inevitable consequence of the unit-focusing design, though, is that the lens does exhibit visible breathing, with the angle of view getting narrower as it's focused closer. While this doesn't really matter to photographers, it means the lens isn't the ideal choice for those who like to pull focus from one subject to another during video recording.

Performance

Not so long ago, pancake lenses had a reputation for being optically compromised. It simply wasn't possible to fit enough lens elements into the available space to correct fully for lens aberrations. But that's not really true any more, and instead the XF23mm F2.8 R WR delivers impressively clean and detailed images that hold up well to the demands of Fujifilm's current 40MP cameras.

> 'Those petite dimensions mean that you'll be happy to carry the lens around all day, either on the camera or in your bag'

This lens is, in fact, impressively sharp right across the frame, especially when stopped down to f/5.6 or f/8. Unsurprisingly, contrast is slightly lower in the centre of the frame at f/2.8, and the corners also look just a little softer when examined at 100% onscreen. But in context, the lens is every bit as sharp across the frame at f/2.8 as it is at f/11, at which point diffraction blurring starts to kick in visibly.

Personally, I'd still be perfectly happy using both these apertures, and anything in between. But I'd generally avoid f/16, unless you really need the deepest possible depth-of-field, or wish to slow down your shutter speed for creative blur.

With this being a unit-focus lens, though, there's no correction for close-focusing. As a result, the 23mm doesn't maintain its sharpness across the focus range, in the way we've become accustomed to seeing with modern lenses. This means you won't get super-sharp results wide open at minimum focus, with the characteristic 'glow' of spherical aberration taking the edge off fine detail.

Out-of-focus backgrounds can sometimes look a little messy, too, with bright edges around highlights, and a pronounced cat's-eye effect towards the corners at f/2.8. This is exacerbated by the slightly wide field of view and relatively small maximum aperture, which means you can get a lot of small, bright highlights that might distract from your subject. So this isn't the first lens I'd reach for when shooting close-ups.

If you make a point of switching off profiled corrections in raw, you'll see pronounced vignetting at f/2.8, which reduces significantly at f/4, and is almost entirely gone by f/5.6. There's also clear barrel distortion in uncorrected raw files. But the beauty of integrated software corrections is that most users will never even see either of these effects; instead, they'll just get detailed images that are evenly illuminated and geometrically correct. AP

Verdict

Amateur Photographer Testbench Recommended ★★★★½

WITH this lens Fujifilm users now have two compact pancake primes to choose between, when they want a lightweight kit. As it turns out, the 23mm has all the same charms as the older XF 27mm F2.8R WR. It's small and inconspicuous, while punching well above its weight optically.

At just 23mm long and 90g weight, this is a lens that you can easily drop into a bag or pocket and carry around all day. And it's not just for use with the X-E5 or other small bodies, but instead, it's an equally good match to larger cameras such as the X-T5.

It does, however, also share the same minor tribulations as the 27mm regarding focusing, with slightly sluggish autofocus and visible breathing. But I don't think either should be a dealbreaker.

Ultimately, if you're looking to buy one of these lenses, then in terms of functionality and optical quality, they're much more similar than they are different. This means the focal length becomes by far the most important factor when choosing between them. Here, there's no right or wrong answer; it's entirely a matter of preference. I'd personally take the 27mm, but if you'd rather have that slightly wider view, the 23mm f/2.8 comes just as highly recommended.

Data file

Price £399
Filter diameter 39
Lens elements 8
Groups 6
Diaphragm blades 11 (curved)
Aperture f/2.8 – f/16
Minimum focus 20cm
Length 23mm
Diameter 61.8mm
Weight 90g
Lens mount Fujifilm X
Included accessories Caps; hood with push-on cap

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16
11
8
5.6
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LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK RESIDENTS ONLY

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LETTER OF THE WEEK

Praise for the X-E5

© ANDY WESTLAKE

The Fujifilm X-E5 is great, says Martyn

Your Fujifilm X-E5 camera test (AP 16 September) should help anyone who's thinking of buying this great little camera or upgrading from an earlier X-E model. The in-body stabilisation and tilting screen were enough for me to upgrade. The new film simulation control and 40MP sensor, which made the 1.4x and 2x options more viable, were a bonus. But I thought that the mention of the video option being accessed via the drive button then 'the last item on a very long list' may put off those who might like quick access to video now and then.

Video can be quickly accessed from the normal 'Still Image' position by one click of the drive button and one push of the joystick upwards, which sends the cursor straight round to 'Video' at the other end of the list. This I thought to be good design as it means that 'High Speed Burst' (one push downwards) and 'Video' (one push upwards) are both quickly accessible from the base position. This is the same as was on my X-E3.

I like being prepared when on the street so I usually have my X-E5 and Fujifilm 23mm f/2.8 R WR 'pancake' lens in my pocket or in my man bag, but those who like to use a discreet camera and prefer a slightly wider field of view might like to consider the faster Fujifilm 18mm f/2.0 R which is slightly longer and slightly heavier but still pocketable, and just as discreet.

I have been reading AP for many years now, ever since I bought my new Canon A-1, and always look forward to reading *Inbox*. It would be great if it could be two pages, or even one whole page.

Martyn Pearce

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Amateur Photographer

Location location: AP's stand at the Photography Show

Excel does not excel for me

I am very glad to hear that The Photography Show will be returning to The National Exhibition Centre, in March 2026. I missed the show in 2025, because it was at Excel. Fortunately, there were other photography shows, in easier-to-reach places.

For some reason, most days I am bombarded by email adverts, for events at Excel. So presumably, someone thinks that I am in Excel's catchment area.

These emails tell me it is easier and quicker to reach Excel, than the NEC. In fact the NEC is an hour from me via a £9.90 train journey, or by car with mostly free parking. An Open Return to London is £230, plus the necessary tube tickets. (Cheaper train fares exist, but only if you are prepared to travel at stupid o'clock.)

I am sorry to have to break this to the people who run Excel but Wolverhampton is not in Excel's catchment area. Although before rail privatisation (and the massive hikes in rail fares), it might have been.

David Price

No single location will ever please everyone but The Photography Show's decision to alternate in future between the NEC and Excel aims to reach a larger proportion of the population every two years. How do readers feel about this plan?

'Gear heads'

I reckon it's about time a new word was coined to describe those of us who are, sadly, more wedded to their gear than to the art of photography. Any (polite) ideas?

Barry Shaw

The photography world has always been divided into those who love the creativity of photography and those who just like cameras and tech. The art or the science, if you will. While AP straddles both camps, the latter are often said to suffer from 'GAS', or Gear Acquisition Syndrome, but I'm sure AP readers can suggest more creative alternatives.

THIS WEEK WE ASKED...

If you could go back to the start of your photography journey, what advice would you give yourself?

Brian Boyd
Don't be put off using Auto mode to start with, if you need to. Concentrate on composition would be my advice to myself.

Naskademini @Naskademini
Never tell anyone how long you've been shooting.

Richard Krawiec
Pay more attention to composition, POV and colour. And leave HDR alone!

Stuart G @Guts_57U_SEUK
Share and share alike. I met photographers who don't want to share settings, locations, ideas, images etc. I appreciate some locations won't survive people en masse which is fair enough, but come on people... we were all beginners once and we all can benefit from each other.

Richard Napthen
Be patient and not overly self-critical. Don't be afraid to up the ISO a fair bit.

Rae Andrews - Soft of Sight Photography
Buckle up honey, this is going to be expensive!

DaneNJ @DaneNJ
Take more pictures…

Mike Lee
Read an actual book on photography. There are hundreds for beginners. YouTube and clubs are good, but a book lets you take it in at your speed, not someone else's.

Sarah Jane
Consistency over perfection! You can't learn to ride a bike without getting on one, and you can't learn to take photos without picking up the camera!

Ian Slater
If you buy cheap, you will buy twice. So don't.

Stephen Lee
Don't buy what you want, buy what you need. (I still don't follow my own advice!)

Bramble and Beach Photography
Don't compare with others. Do your own thing.

Hugh Maxwell Photography
It would definitely be to get outdoors more when the light is nice at dawn and dusk. Learn how to appreciate the different qualities of light, and everything else will fall into place.

Share your photos and comments with us on social!
See page 3 for how to contact us

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35mm F2.8 C Biogon ZM - Zeiss	Mint-	£539
35mm F3.5 Chrome (M3)	E+	£499
40mm F2 C Summicron	E+	£549
50mm F1.0 M Black	E+	£4,399
50mm F1.2 Asph Noctilux M	Mint-	£4,499
50mm F1.4 Asph Black 6bit - 11891	E+	£1,799
50mm F1.4 Asph Summilux M	E+	£2,799
50mm F1.4 Asph Summilux M	E++	£2,899
50mm F1.4 Chrome	E+	£1,749
50mm F1.5 ZM - Zeiss	E+	£529

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Neewer Z160

Damien Demolder tries out a simple on-camera flash unit

● £65 ● uk.neewer.com

Amateur Photographer Testbench Recommended ★★★★

'Absence makes the heart grow fonder' is another way of saying 'after a while you'll forget all the bad bits and want to do it again.' I hadn't realised this applied to photographic accessories, but when I saw this mini flash unit, I immediately wanted to use it. Why I would need a flash that is about as close to my lens axis as possible, I'm not sure. Perhaps I felt it might provide a nice change from years of getting the flash as far from the lens as possible. Also, a recent episode where I was forced to hold a flash in one hand and my camera in the other demonstrated that the two close together can create quite a funky look, not unlike the compact-camera-with-flash style attracting a growing number of young people at the moment.

This mini flash is designed for small cameras. As there's only a trigger connection with the camera, we get no TTL modes or in-camera controls. But that also means it's compatible with any hotshoe with a central contact.

Users have the choice to operate in manual mode, dialling the power up and down using the rear knob and the display panel, or to work in aperture-priority auto. Here we set an aperture according to our ISO setting, and the flash attempts, with some success, to deliver the right amount of light. In this mode we can also dial-in +/-3EV of exposure compensation.

This isn't a flash you are going to light up the night with, as its guide number is just 14m at ISO 100. But that's enough to add a significant pop of light to a waist-up portrait, or some fill to a full-length one on a bright day. We have a lot of control over power output, from 1/128th to full power in 1/10th increments.

Sadly the Z160 can't be used to control Neewer's flash guns and heads, but it can be used as a slave with optical-trigger modes that can avoid reacting to pre-flash and red-eye pulses. There is also a sync socket for cabled triggering.

Verdict

The Neewer Z160 is a lot of fun to use, and a lot more effective than it might at first appear. More powerful than a standard compact camera flash, it offers a lot more light to those with small film or digital cameras, and a lot more control. It's really nice to use too, and if you like that close-to-the-lens flash look the results will make you very happy. Not for every job, and not for every photographer, but a nice piece of kit for the right purposes.

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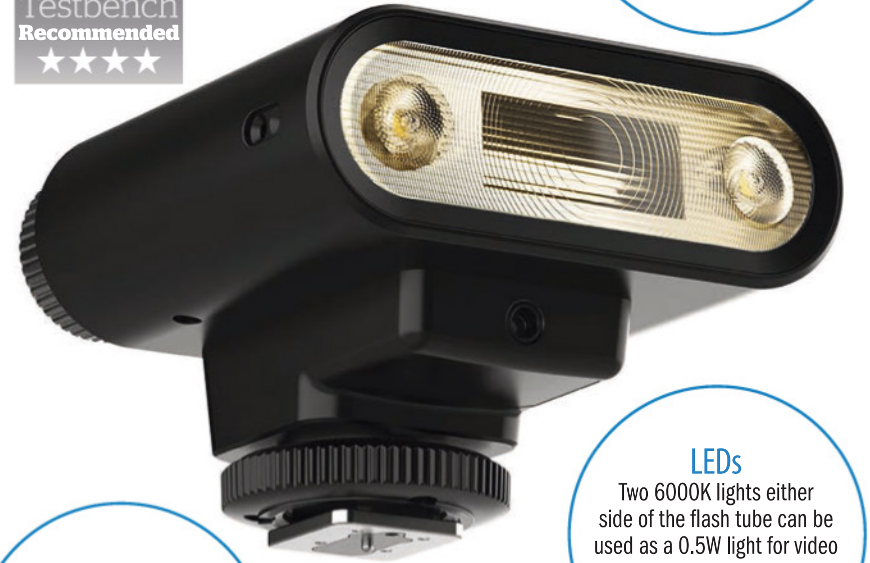
Power

Neewer says the built-in 1100mAh lithium ion battery will give 650 full-power bursts that cover the field of view of a 28mm lens.

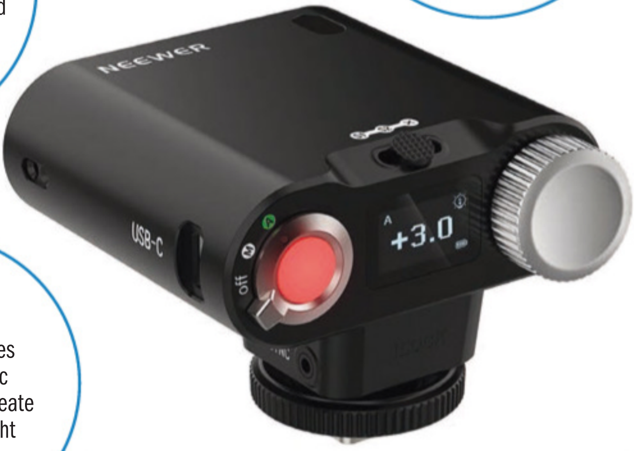


LEDs

Two 6000K lights either side of the flash tube can be used as a 0.5W light for video or stills, and indicate when the flash is ready to fire.

USB-C

The USB port allows the flash to be charged, and we can upgrade firmware should any new features be invented.

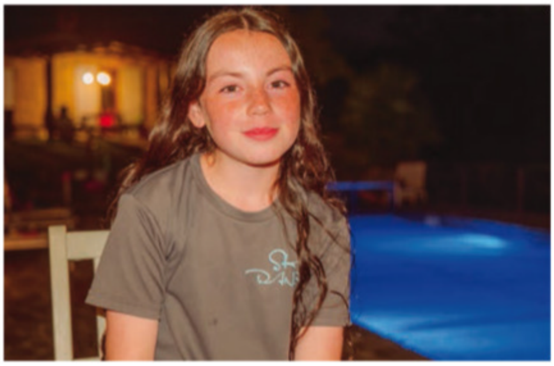


Diffuser

And the head comes with a thick plastic diffuser to help us create a softer/weaker light when needed.

At a glance

- Auto and manual modes
- GN 14m at ISO 100
- Internal Li-ion rechargeable battery with USB charging
- Clip-on diffuser
- Carry case, cables and stand included



A sample image shot with the Neewer Z160

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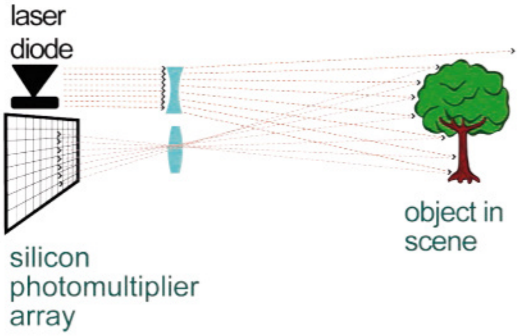
Professor Newman on...

Lidar

Professor Newman looks at a new autofocus feature, LIDAR, on the Hasselblad X2D II 100C



Colour code: electronic components - black, optics: blue, pulsed light: red/pink

The new Hasselblad X2D II 100C (reviewed on page 36) includes an interesting new feature, the addition of LIDAR technology to its autofocus system. In this article I discuss what LIDAR is, how it works, and consider what difference it's likely to make to the camera's autofocus.

The acronym 'LIDAR' is adapted from the more familiar 'RADAR' and stands for 'Light Detection And Ranging'. It works in the same general manner as radar, but uses infra-red light, as opposed to radio waves.

Lidar comes in two different forms, pulse and continuous wave. The pulse principle, otherwise known as 'time of flight', is the form that will be discussed here. A short pulse of light travels from the emitter to an object, is reflected and returns to a detector. The time of the journey is measured. Modern electronics are easily capable of accurately measuring short, light-speed journeys, so lidar has become quite economical. The major business driver behind it is for self-driving vehicles and robotics. DJI, the owner of Hasselblad, has produced lidar ranging accessories for its drones for some time, and has now adapted these to work with the X2D II's autofocus system.

A typical solid-state lidar unit is shown in the illustration. A laser diode emits pulses of light. Infra-red is used for a number of reasons: IR lasers are often more efficient and give higher light output than shorter wavelengths, they are relatively immune to water vapour in the air, and are reflected off many objects that would otherwise be 'black'. They are also less likely to cause eye damage, being unable to penetrate the eye.

In front of the emitter are optics that shape the beam. In general, this is a wide beam that fans out to cover the field of measurement required. The light reflects off objects in the scene, is received by the camera and is focused onto a sensor. This is akin to a low-resolution image sensor with one pixel for each focus point. Instead of a single photodiode, each pixel contains an array of photodiodes of a special type, a 'single-photon avalanche diode' (SPAD), designed to be constantly on the brink of 'breaking down', that is allowing current to flow. The incidence of a single photon, causing release of a single electron, is enough to tip it over the edge causing an 'avalanche' of current. Thus it produces a pulse for each incident photon. Inclusion of an array of SPADs, termed a 'silicon photo multiplier' or SiPM, allows an estimate of the strength of the light to be made, as well as providing some immunity from false detections. The sensor is connected to circuitry which produces an image in which each pixel represents the distance of the corresponding object from the camera.

The advantages of lidar for photographic rangefinding are that it produces an absolute distance measurement, allowing the required movements of focusing elements to be calculated and effected very quickly; it works without any ambient light; and it can work simultaneously with image capture. Disadvantages are that it cannot detect correct focus – instead, it is a scale focusing system requiring an accurately calibrated focusing mechanism. It is not always receptive to visible tone differences, and its effective distance is limited by the power of the emitter.

In the case of the X2D II, the lidar is used in combination with a conventional hybrid phase/contrast detect system using the image sensor. The lidar can provide range information to the focus mechanism with little additional computation and even while the image sensor is in use capturing an image. The phase/contrast system can ensure that the final focus is accurate.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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APOY 2025

IN ASSOCIATION WITH...

Amateur Photographer of the Year

Here are the top ten images uploaded to Photocrowd from Round Five, Celebrating Colour, with comments by the AP team and our guest judge

Round Five **Celebrating Colour**

Celebrating Colour is new for APOY – we thought if we had a round that concentrated only on black & white, then it was only fair to have one that was purely colour! And our entrants rose to the occasion, submitting a vast array of images that were made up of everything from the softest tones to the most garish hues, and everything in between. Complementary, clashing, monochromatic – everything was here. It was a very tricky round to judge, with a wide range of favourites from all our judges, but we hope you'll agree that the final top ten really do celebrate colour in all its forms.

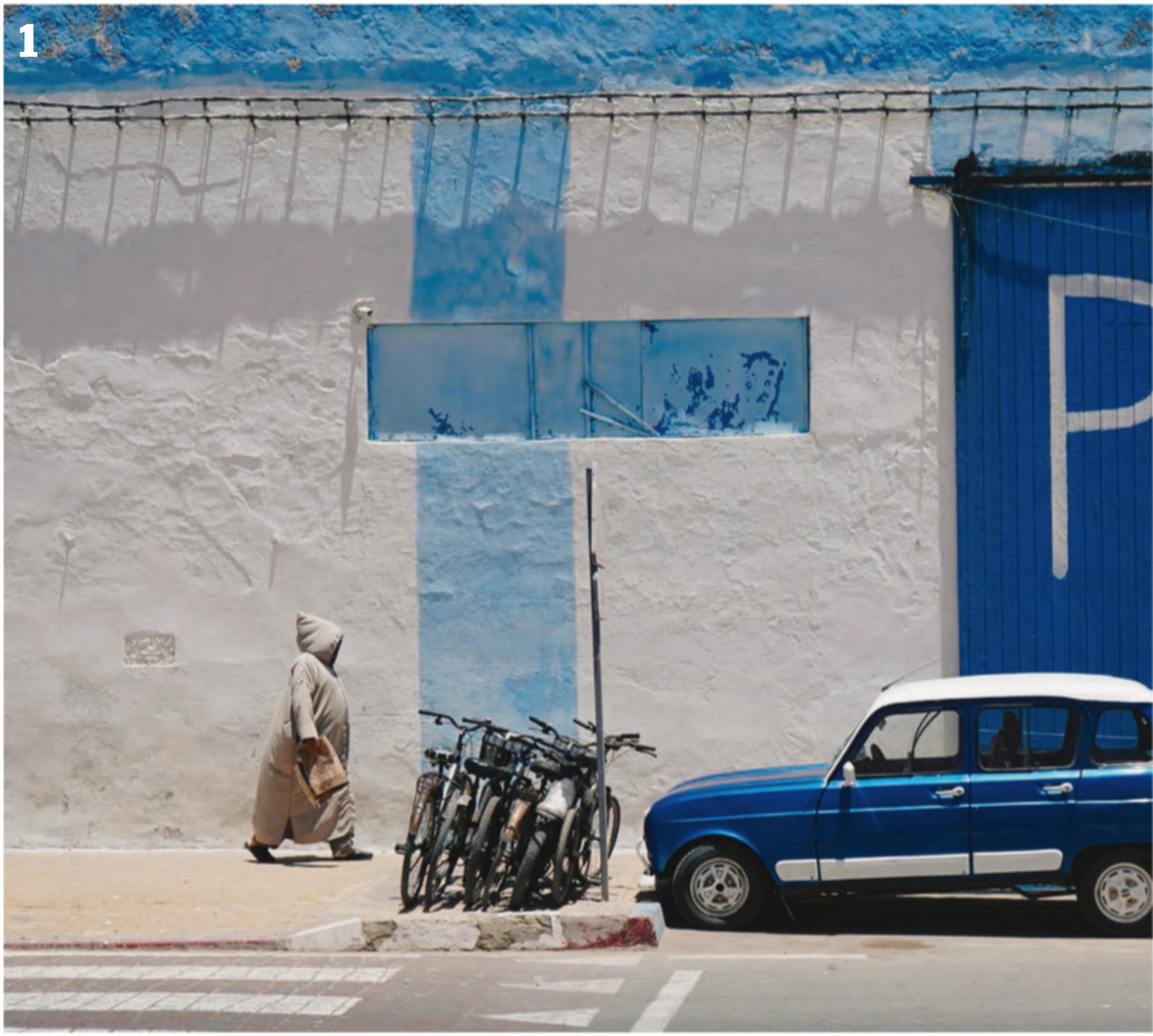
1 Sonia Daneluzzi, UK

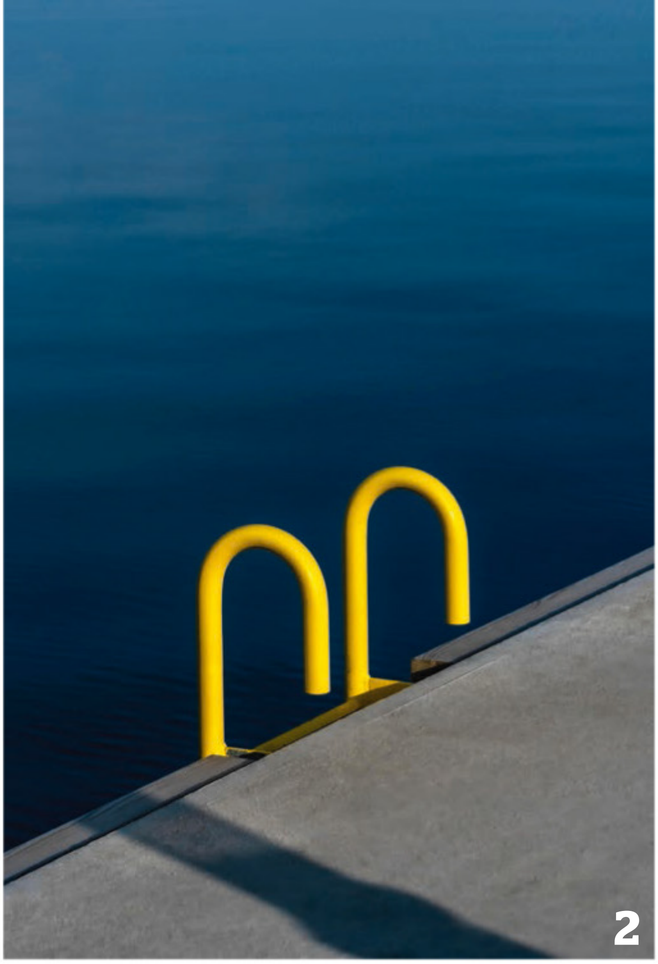
A true blue 100pts

Sony A7 Mark III, 28-70mm, 1/2000sec at f/4, ISO 160

Sonia's image caught the judges' attention for several reasons. First, and crucially for the category, there are the three different shades of blue (and who doesn't love an odd number in photography?) that anchor the picture; then there's the well-observed juxtaposition of the three modes of transport (car, bicycle, feet); and finally, the crucial human interest, with the cloaked figure walking into frame, the colour of their clothing almost melting into the wall to their left. Add in factors such as the shadows punctuating the wall at the top of the frame and you have a shot that's full of interest. It may only feature two main colours, but that's all it needs to be a success.

1





2

2 Christer Björkman, Sweden

Yellow ladder and blue sea 90pts

Fujifilm X-T3, 90mm, 1/1000sec at f/9, ISO 160

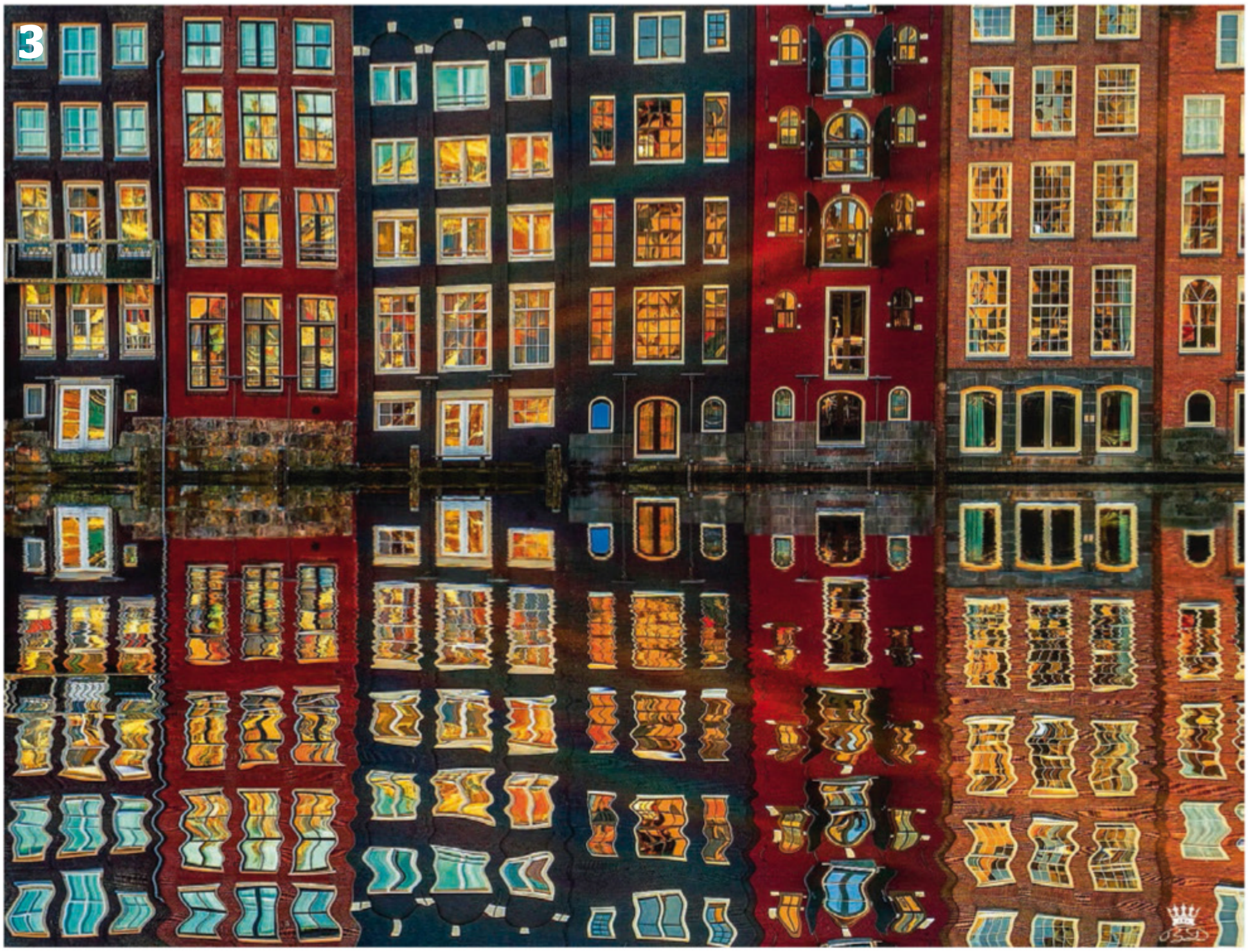
The graphic simplicity of Christer's welll-seen image is what makes it stand out, and similarly to Sonia's winning shot, it only features minimal colours, but this means that yellow really pops out of the frame. Any more and the ladder handles would have been entirely lost. Why does it work so well? Of course, it's mainly about the juxtaposition of the yellow against the complementary indigo of the sea, but it's also about the curves against the straight lines, the separation between the handles, and the triangles created in the foreground concrete, thanks to the shadow that is falling across the foreground. To some, it might appear to be a snap, but not many could have shot it with the same sophistication as Christer, and he is to be commended for his eye.

3 Brian Denton, UK

Damrak windows 2 80pts

Sony A7R Mark II, 16-35mm at 29mm, 1/80sec at f/10, ISO 200

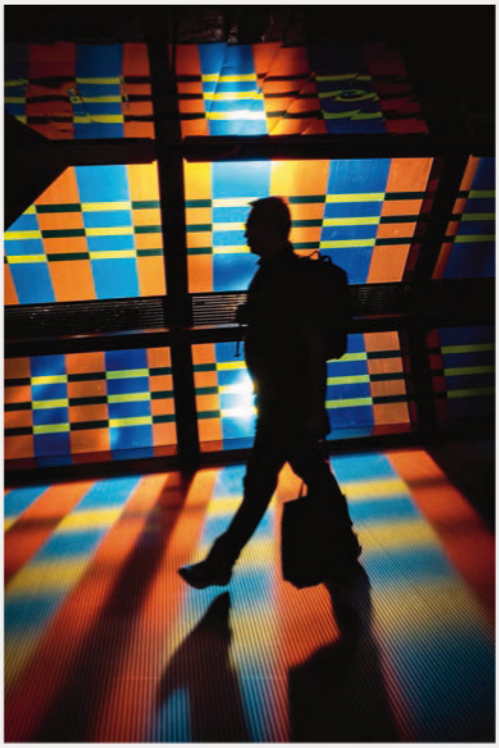
Here we have a glorious celebration of colour, in this architectural scene from Damrak, Amsterdam. The rich, deep reds and browns, punctuated by the blues, are what the eye is drawn to first, followed quickly by the amazing oranges that are reflected off the buildings' multiple windows. It's almost as if the viewer is looking at abstract, colourful paintings in their frames, rather than windows, and the effect is mesmerising. None of the windows in one building line up with the next, and so the eye moves from left to right almost as if reading sheet music. The blurred reflection in the canal at the bottom of the frame is the perfect finishing touch.



3

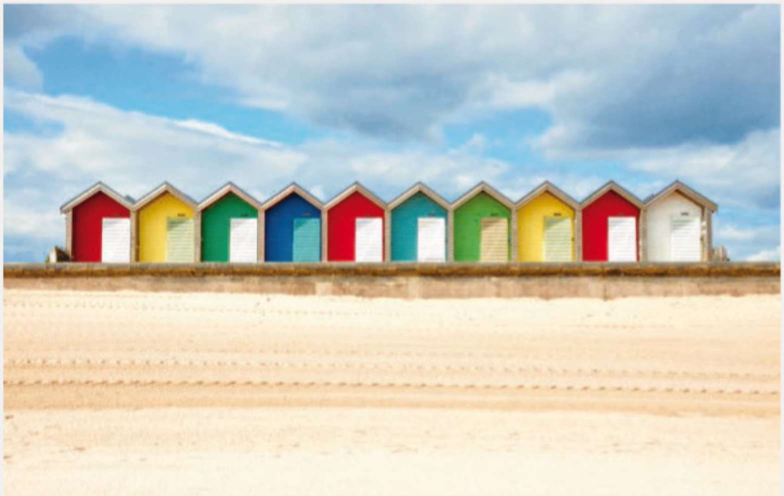
Best of the clubs

Each round, we shine a spotlight on a selection of excellent entries from the many camera clubs that enter APOY



Denise Compton, Nantwich Camera Club
Silhouette
Fujifilm X-T2, 18-55mm at 18mm, 1/60sec at f/18, ISO 320

A dynamic shot that makes great use of the colourful backlighting in order to create a silhouette. Denise's timing is great, capturing the man's foot just before it hits the ground, and therefore creating an important separation between his shoe and its shadow.

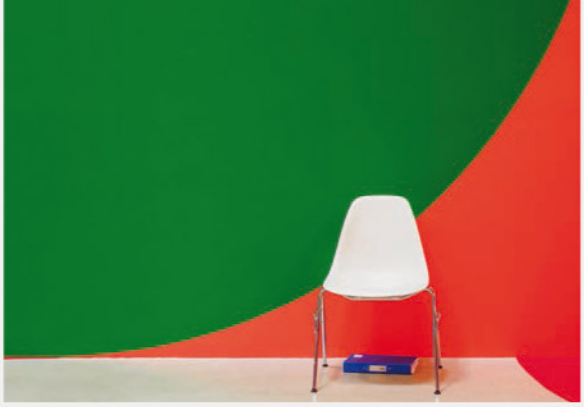


Victoria Najafi, Gateshead Camera Club
Blyth beach huts
Nikon D90, 1/400sec at f/10, ISO 200

This line of beach huts cries out to be photographed. The tyre tracks in the beach and the puffy clouds above provide a contrast with the boldness of the huts. Very well composed.

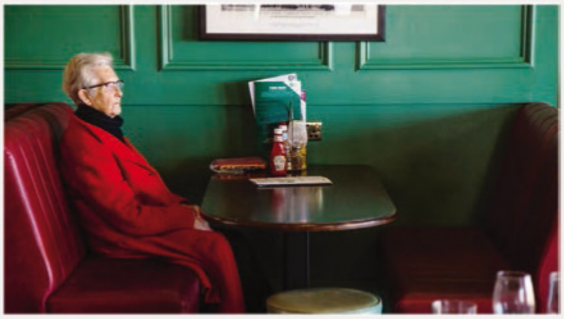
CAMERA CLUBS LEADERS

1	Plymouth Camera Club	300
2	London: Hampstead Photographic Society	165
3	Mid-Somerset Camera Club	150
4	Bristol Photographic Society	125
5	Launceston Camera Club	110



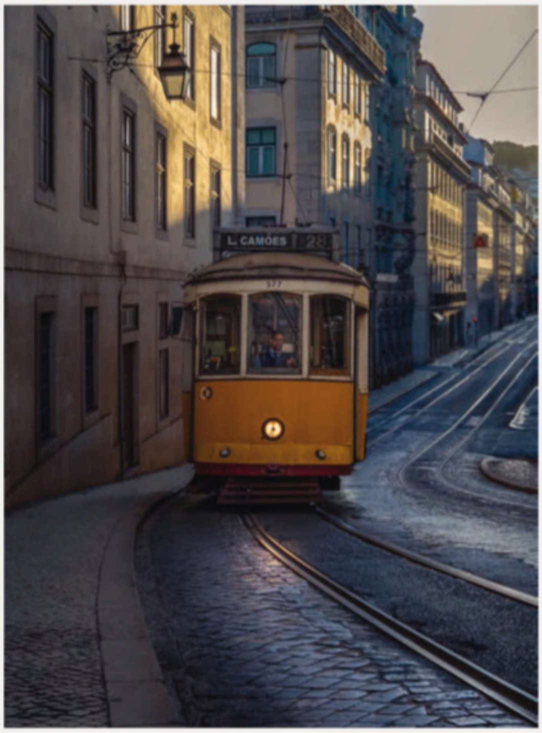
Neville Morgan, Muswell Hill Photographic Society Eames stacking chair, Tate St Ives
Olympus E-M1 Mark III, 12-100mm at 34mm, 1/4sec at f/5.6, ISO 200

A lovely, precise composition, with the red and green joining at the top right and the chair well placed on the thirds.



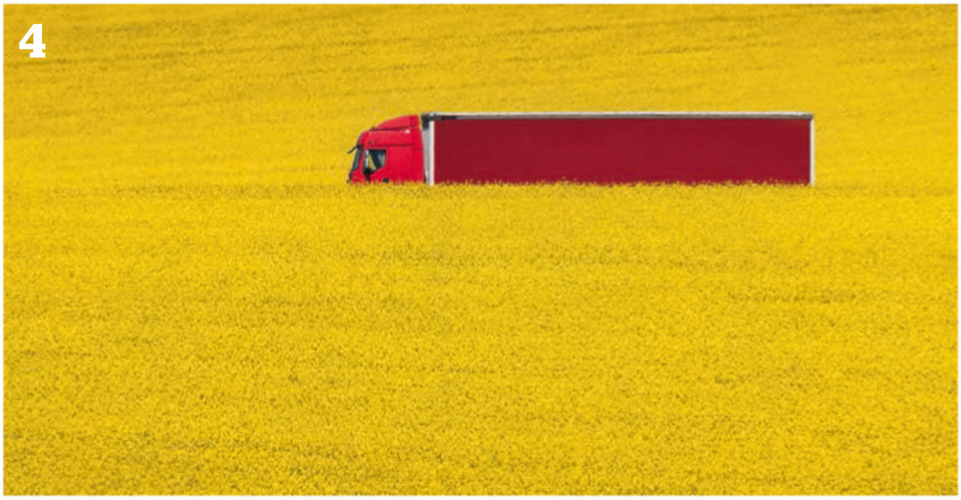
John Boteler, Oxford Photographic Society
Lady in red
Canon EOS 6D, 24-105mm at 84mm, 1/80sec at f/5, ISO 800

An excellent candid shot which has a powerful human touch as well as boldly contrasting colours. Tells a great story.



Pete Baker, Royston Camera Club
Dawn lines
Canon EOS 5D Mark IV, 50mm, 1/200sec at f/8, ISO 250

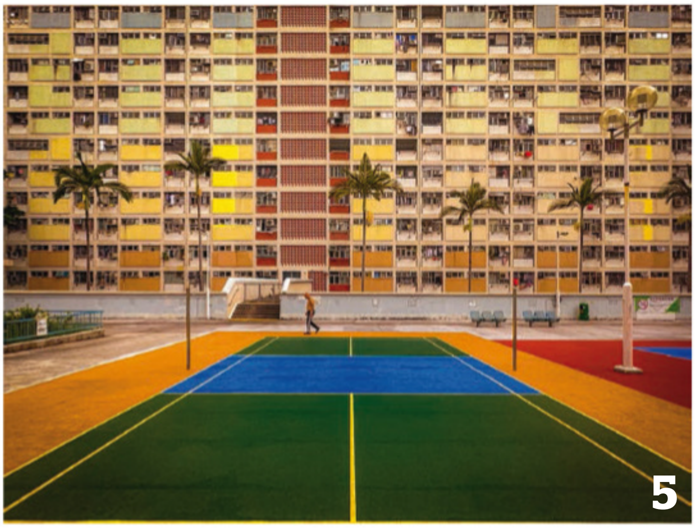
A subtle celebration of colour in this peaceful and serene scene, with a great use of tram tracks as lead-in lines.



4 Ales Krivec, Slovenia
Red on yellow 70pts

Nikon D810A, 150-600mm at 600mm, 1/2500sec at f/6.3, ISO 400

A fabulous wallop of colour from Ales who, in using the 600mm end of his zoom, has compressed the scene to excellent effect. The fact that we can't see the road means we could almost believe the lorry has got itself stuck in a field of rapeseed, while placing the vehicle on the thirds keeps everything pleasing to the eye.



5 Paul Healy, UK
Hong Kong estate 60pts

Apple iPhone 14 Pro, 21mm-equiv, 1/900sec at f/2.2, ISO 40

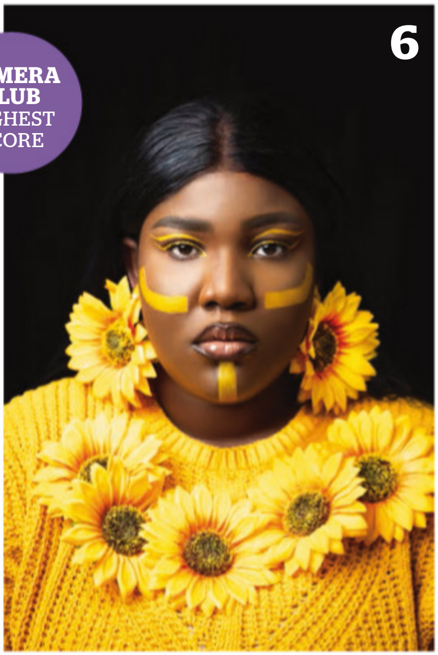
Paul has used the lines of the sports court to lead our eye perfectly to the walking figure in the middle of the frame, and the buildings beyond. It is crucial for the composition to be this balanced, because elsewhere it is a riot of clashing colour, and that needs to be contained somehow – something Paul has achieved well.

CAMERA CLUB HIGHEST SCORE

6 Rahimat Onize Shaibu UK
Sunflower girl 50pts

Canon EOS R6 Mark II, 24-105mm at 35mm, 1/160sec at f/4, ISO 500, Godox AD400Pro flash

As Rahimat herself says, this is 'a self-portrait that celebrates Black beauty and resilience through my own lens, and in my own skin.' It is a compelling portrait that succeeds for the directness of Rahimat's gaze, and the confidence to choose just one colour and repeat it via her makeup, sweater and the sunflowers – flowers which, she says, 'symbolise how I choose to turn toward light'. The image is successful not only for its message but also the technical expertise she has demonstrated. The lighting is excellent, with the modelling across her hair and features adding real dimension to the photograph. Eye-catching and memorable.



Winning kit from Camera Centre UK

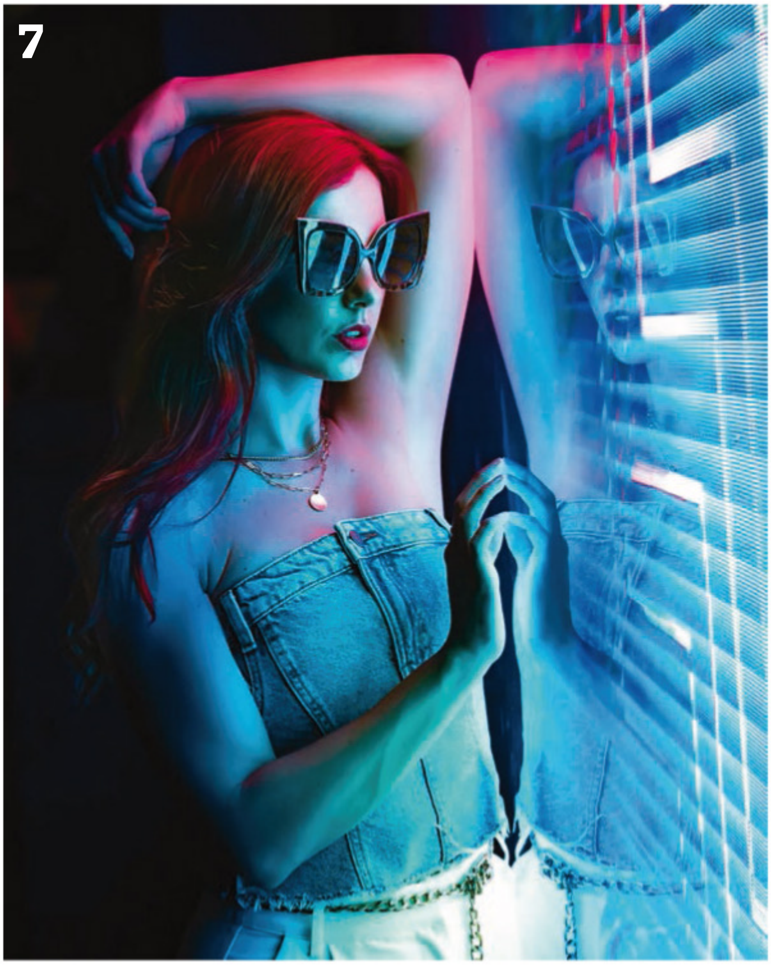
What gear did our top ten photographers use?

Taking third place, Brian Denton used a Sony FE 16-35mm F4 ZA OSS for his excellent architectural shot. Receiving five stars when reviewed in AP, this constant-aperture ultra-wide zoom has a solid all-metal finish, is made of 10 elements in 12 groups, and has a minimum focus distance of 28cm. Despite being some 11 years old now, it is still a very compelling option for Sony users and can be found at Camera Centre UK for £1,049.

In seventh place, Jerry Holmes shot with an Olympus 45mm f/1.2 M.Zuiko PRO Digital ED. This fantastic all-round lens (which has a full-frame-equivalent focal length of 90mm) is suitable for a wide range of subjects, has stunning bokeh, is splashproof, dustproof and freezeproof, and the maximum f/1.2 aperture allows shooting in a wide variety of conditions. Find this lens at Camera Centre for £1,099.

In tenth place, Mike Morton used a Fujifilm XF 10-24mm f4 R OIS WR for his ultra-wideangle shot. It is weather-resistant, has fast and silent autofocus, and is impressively sharp. When reviewed in AP, it received 4.5 stars, and the verdict concluded, 'The updated aperture ring with f-stop scale and auto-position lock are useful additions and the improved optical stabilisation lets users shoot sharp handheld shots with slower shutter speeds.' This lens can be purchased from Camera Centre UK for £869.

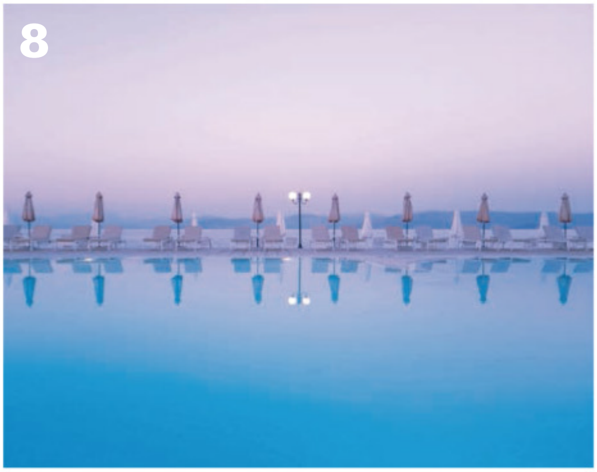
To see the full range, visit www.cameracentreuk.com



7 Jerry Holmes, UK Being assimilated 45pts

Olympus E-M1X, 45mm, 1/2000sec at f/2, ISO 1250

Another great portrait, and completely different from Rahimat's. It's stylish, well controlled in terms of the contrasting colours, and has a sci-fi edge. The model's styling is spot on, too – especially those sunglasses. Best of all? It wasn't shot in a complex studio setup, but next to a video marketing board in London's Lillywhites!



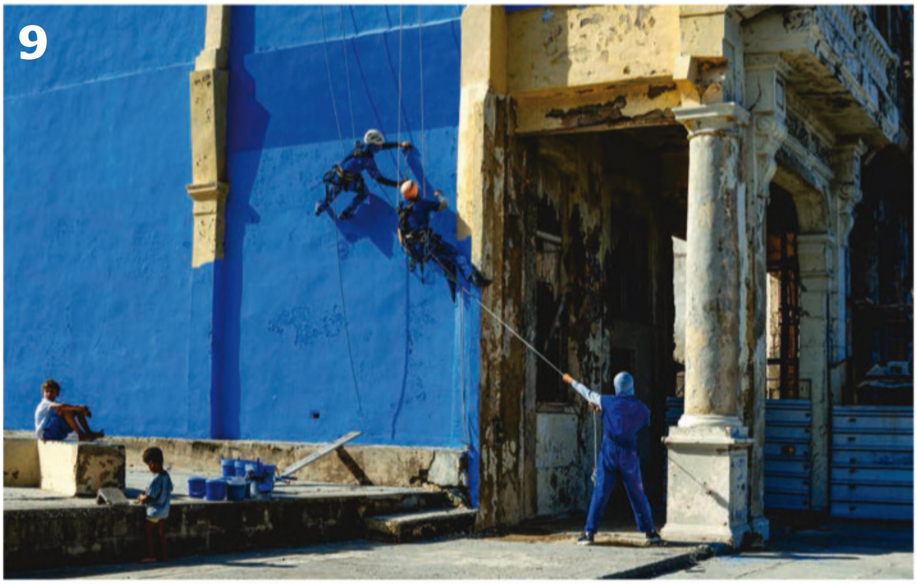
8 Nicola David, UK Poolside 40pts

Samsung SM-G981B, 26mm-equiv, 1/250sec at f/1.8, ISO 320

Subtlety and stillness is the order of the day in Nicola's image. The graduation of the blue and peach tones that make up the whole frame (barring the two spots of light from the lamp) are incredibly pleasing, as is the symmetry and balance of the folded umbrellas. It would almost be a shame to dive into that pool and spoil the serenity.

9 Lauren McCabe, Portugal Painting 35pts

Sony A6400, 18-135mm at 28mm, 1/2000sec at f/9, ISO 400

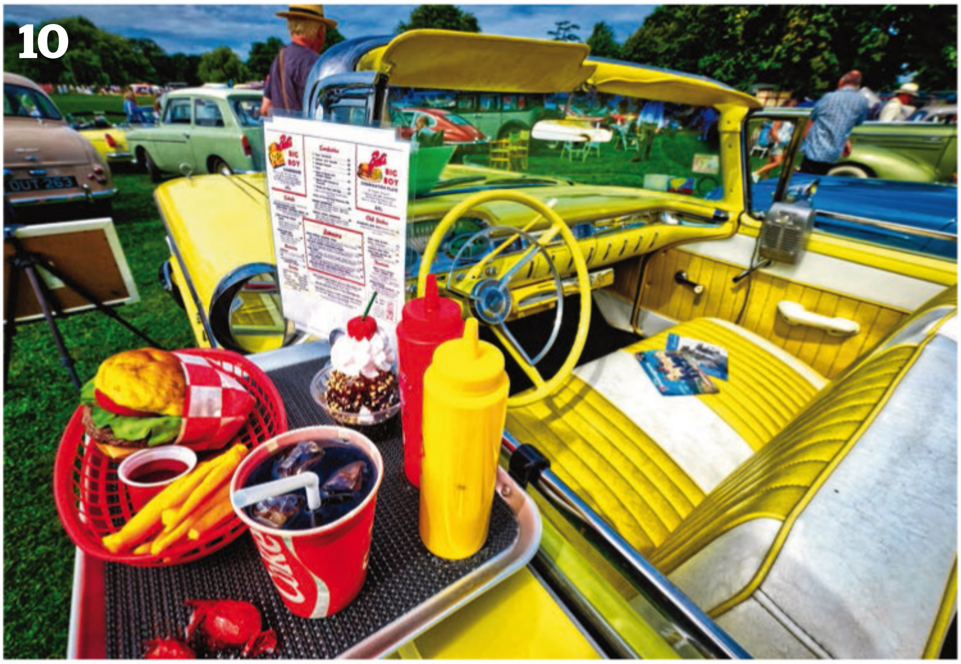


Guest judge JJ Waller says:

'The picture by Lauren caught my eye for a number of reasons. Obviously the initial impact from the dominant blues was key but the first viewing also posed questions as to exactly what was happening. As central as the blue is to the image the pastel colours and the texture of the distressed plaster and paintwork add to the picture, establishing a great sense of place.

'Storytelling images have extra appeal. Although the three workers form a dynamic composition, the image might have benefited even further if the lad with the co-ordinated colour blue shorts had been pictured looking towards the abseilers? Maybe the kids left the scene soon after? Or maybe Lauren could have hung around a bit longer? So often it's the very first thing that catches our eye as photographers that rightly becomes the shot but when the opportunity allows us to continue to observe, things can happen that have the potential to build the 'story'. For example, somebody walking through close to the lens might have elevated an already strong shot even further? That's the fun of being a photographer – allowing things to happen.

'Overall, Lauren has made a striking and accomplished non-clichéd image of Cuba. It's apparent from going through the images submitted in both age categories that most photographers have put a lot of effort and thought into their entries and I was really impressed with not only the technical standard but also the quality and variety of ideas.'

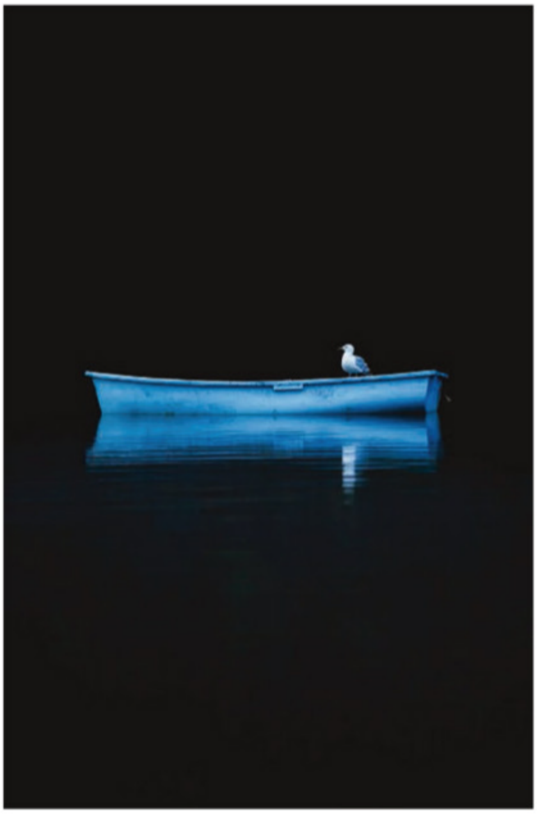


10 Mike Morton, UK Drive-in menu
30pts

Fujifilm X-T10, 10-24mm at 10mm, 1/850sec at f/8, ISO 400

A fantastic riot of colour, made all the stronger by the ultra-wideangle lens Mike chose to use. The garishness of the yellows and reds that dominate the frame give the image a look of the 1950s, which is clearly deliberately done to match the diner-style setup. The composition is strong, with the focal point of the shot well placed in the lower left of the frame, and everything radiating outwards from there. He's done a great job of keeping it immediate and coherent.

ROUND FIVE WINNER, YOUNG APOY



Edward Davies, UK
Heading for shore 100pts

Canon EOS 5D Mark IV, 70-200mm at 200mm, 1/500sec at f/2.8, ISO 200

Edward has won this round of Young APOY with his mature, well-executed and witty shot. Leaving so much dark space top and bottom shows a confidence in his composition skills, as does placing the boat with its passenger bang in the centre of the frame. The shot needs no more than it has already, and it stands out for its simplicity. He says this shot is about 'how a single splash of colour can change a whole scene' and he's right. A deserving winner of this category.

The 2025 leaderboards

At the halfway point of this year's APOY, Erika Howard tops the leaderboard for the third month in a row – and in fact is the sole member of her camera club responsible for its current second place (see page 56)! However, with only 65 points separating first and tenth places, a great deal could change over the coming five rounds. Hary Hammad also maintains the top spot in Young APOY.

APOY		
1	Erika Howard	165
2=	Azim Khan Ronnie	130
2=	Lynn Fraser	130
2=	Matteo Strassera	130
5=	Bircan Harper	110
5=	John Seager	110
5=	Philip Tomlinson	110
8=	Ales Krivec	100
8=	Christer Björkman	100
8=	Colin Griffiths	100
8=	Maung Htet	100
8=	Michael Woodward	100
8=	Sonia Daneluzzi	100

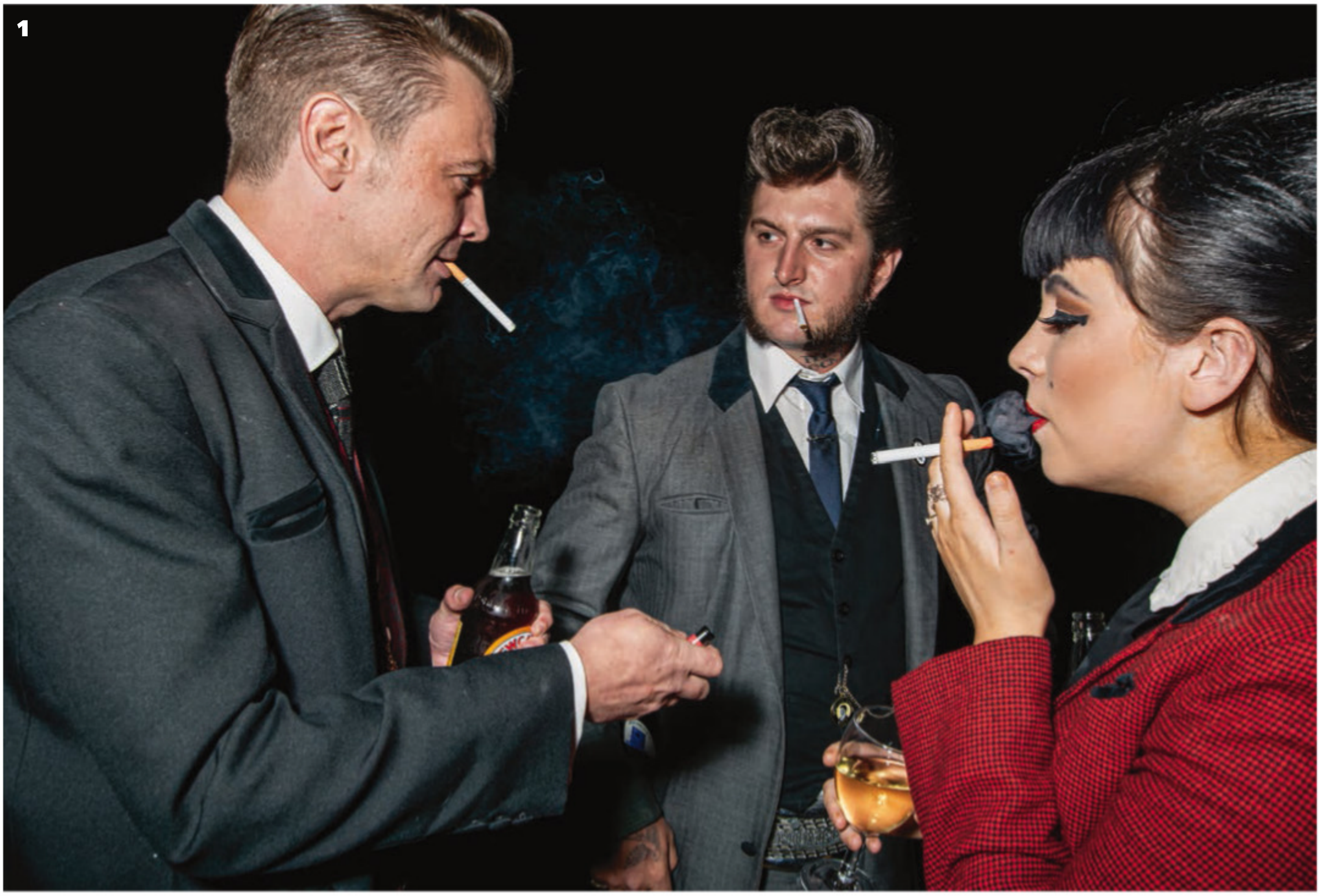
YOUNG APOY		
1	Hary Hammad	250
2	Matteo Botta	150
3	Ben Hancock-Smith	145
4	Charlie Gil	125
5=	Edward Davies	100
5=	Jack Cavanagh	100
5=	Jake Randazzo	100
5=	Lucy Monckton	100
5=	Valentin	100
5=	Youssef Ahmed	100
11=	Alec Stein	90
11=	Atharv Vikram Singh	90
11=	Jasmine Kirk	90
11=	Joseph Mayhew	90

To see more images from APOY Round Five and Young APOY, visit **amateurphotographer.com/APOY**

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



1 Teds at Crondall Rock & Roll Club

Nikon D5300, Sigma 20mm, 1/200sec at f/8, ISO 100

2 Portrait of Kaz, The Green Bear, Gorleston

Nikon D750, Sigma 24mm, 1/200sec at f1.4, ISO 200

Andy Holloway, UK

About Andy

Andy is a member of Cambridge Camera Club. To see more of Andy's photography, visit his website at: andyhollowayphoto.co.uk or Instagram @andyhollowayphoto

How did you get into photography?

Whilst studying for A levels back in the 1980s, I had the option to take a one-year O level photography course, including developing and printing in the school darkroom. I was pretty much smitten after developing my first print.

What do you love about photography?

I love the directness and immediacy of a well-composed photograph. It's given me a way to connect with the world and people.

What are your favourite subjects to photograph?

People and stories. I'm always trying to tell stories through photography. I'm a self-taught documentary photographer and so really making up my own approach and discovering ways of presenting stories. As an amateur, it's difficult finding platforms for documentary photography output, especially as I primarily work on series, but I'm discovering photo zines which seem to offer a way to self-publish in small runs.

How and where do you find inspiration?

It's everywhere. As it's all about storytelling, you can find inspiration in books, music, films or everyday life.

What was your first camera?

Minolta XG-1.

What is your current kit?

Nikon D750 with Sigma Art primes: 24mm, 50mm and 85mm.

What is your favourite lens?

Sigma 24mm Art. It's great for composing story images when working close in.

What is your favourite accessory?

Yongnuo flash. Couldn't afford anything fancy and I bought a basic fully manual (no TTL) when I started the Ted Project eight years ago for £60. I use these as off-camera hand-held units for photographing people at events. Still using it – appears to be indestructible.

What's your dream purchase?

I'd love to upgrade something mirrorless with eye detection and add a Mamiya RB67 for studio and location portraits. It would need

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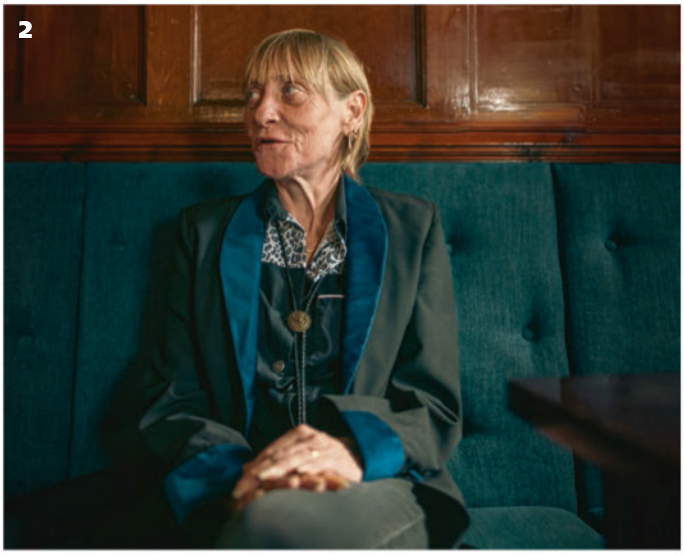
NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Submit your images

See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.

2



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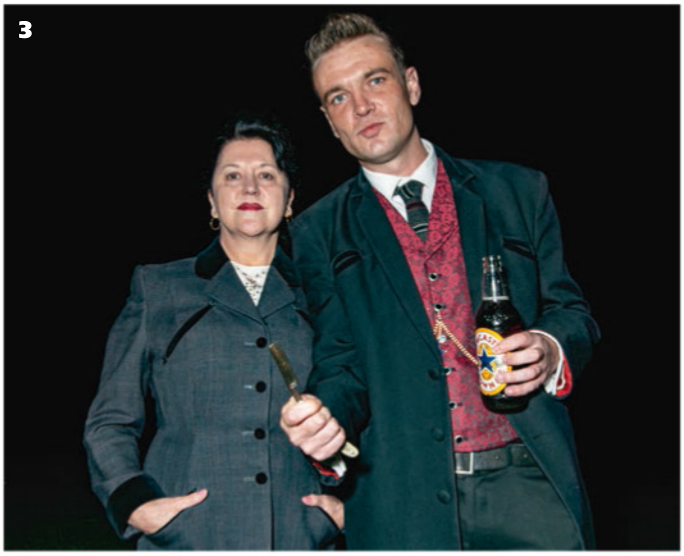
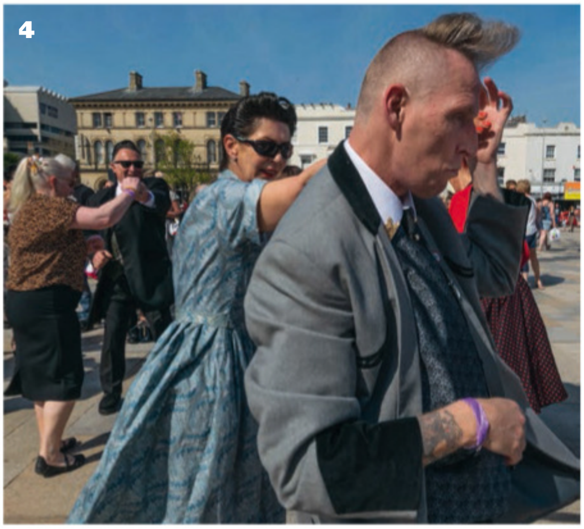
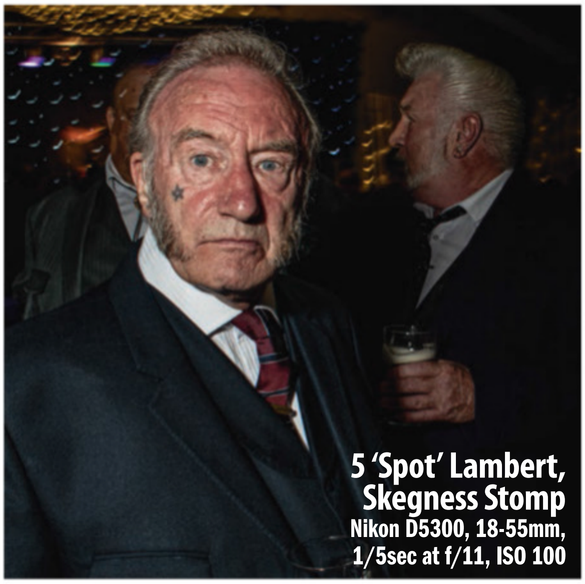


3 Dixie & Lewis
Nikon D5300, Sigma 18-55mm, 1/200sec at f/8, ISO 100

4



4 Teds Suited & Booted, Weston super Mare
Nikon D5300, 18-55mm, 1/800sec at f/8, ISO 100



5 'Spot' Lambert, Skegness Stomp
Nikon D5300, 18-55mm, 1/5sec at f/11, ISO 100

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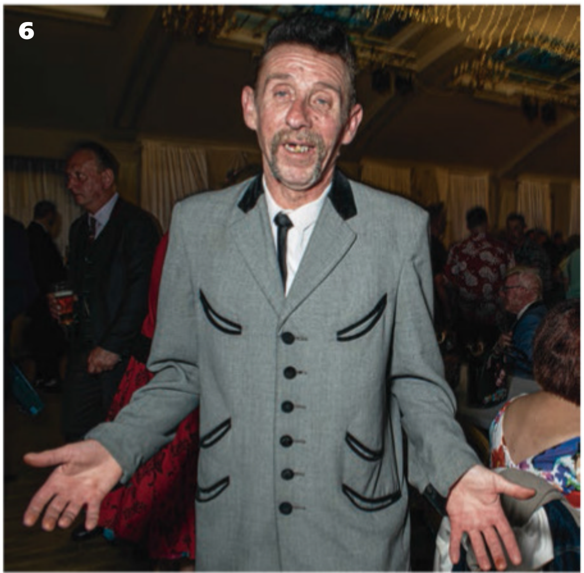
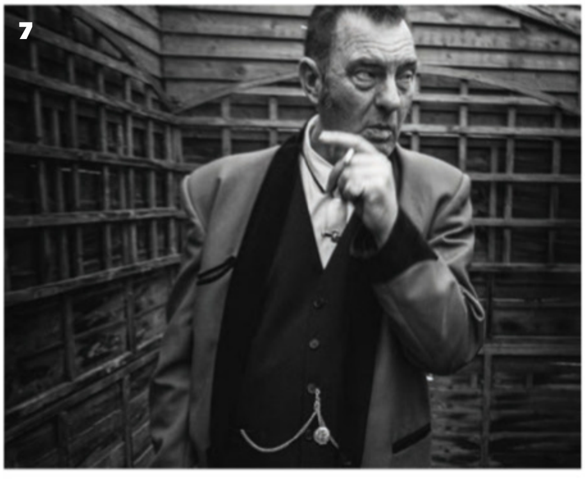


6 Unknown Ted, Skegness Stomp
Nikon D5300, 18-55mm, 1/5sec at f/11, ISO 100

7



7 Unknown Ted, Gorleston
Nikon D5300, 18-55mm, 1/30sec at f/3.5, ISO 100

to come with a sizeable budget for film and processing.

What software do you use for editing?
Lightroom and Photoshop.

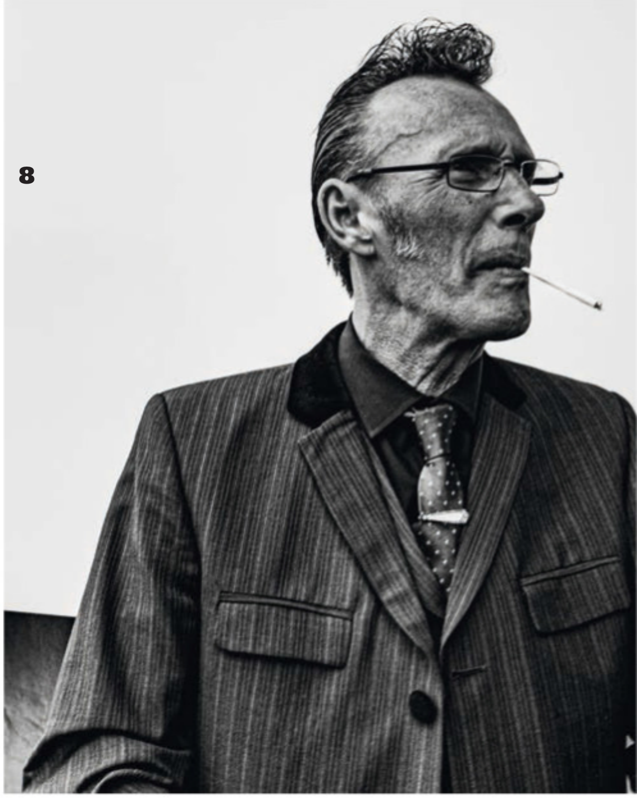
Who are your favourite photographers?
Bill Brandt, Sirkka-Liisa Konttinen, Martin Parr, Bruce Gilden, Chris Killip, Nan Goldin, Diane Arbus.

What are your favourite photography books?
Byker by Sirkka-Liisa Konttinen.

What are your favourite tips?
Be curious. Ideas are cheaper and more valuable than kit.

Tell us about your pictures
I've been photographing Teddy Boys since 2016 following a chance encounter at an event in Hemsby, Norfolk. Teds were the first of the teenage subcultures in the UK, originating around 1954, and are still with us today. The popularity of the culture has waxed and waned over the years, with a resurgence in the 1970s and a revival of original Ted styling in the 1990s. I wanted to document where this unique culture is now, so I reached out to organisers and was invited to photograph events, and that's how I started The Ted Project. Over time, this has evolved and I've been shooting at small events and gatherings, shooting formal studio portraits, interviewing and photographing at gigs, weekenders, Ted Walks and other events. I share the images on Facebook (TheTedProject) with the community. I've also gathered the images into one self-published book and have just released a photo zine.

8



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10 Unknown Ted, Skegness Stomp
Nikon D5300, 18-55mm, 1/6sec at f/11, ISO 100

11 Ted Walk, Weston-super-Mare
Nikon D5300, 18-55mm, 1/125sec at f/8, ISO 100

14 Johnny T, Wildest Cats in Town
Nikon D5300, 18-55mm, 1/200sec at f/10, ISO 100

15 Ted Walk, Weston-super-Mare
Nikon D750, Sigma 24mm, 1/400sec at f/9, ISO 100

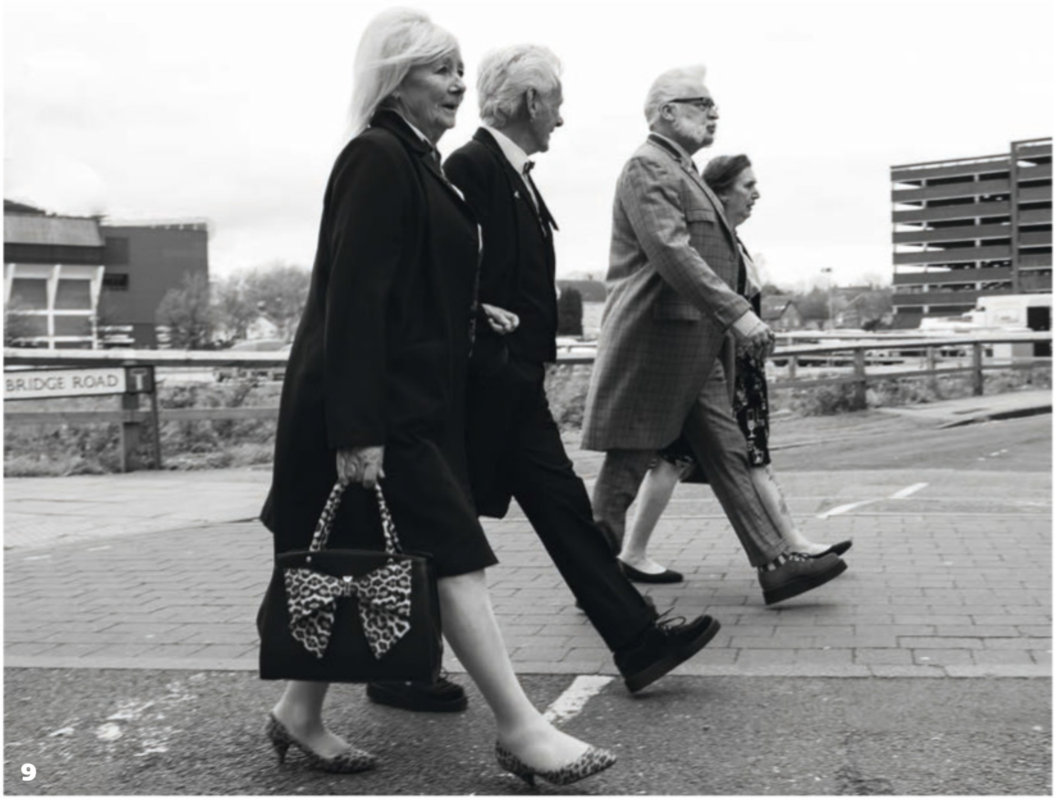
11

14

15

8 Unknown Ted, Westward Ho!
Nikon D5300, 18-55mm, 1/250sec at f/8, ISO 400

9 Ted Walk, Ipswich
Nikon D750, Sigma 24mm, 1/60sec at f/5, ISO 100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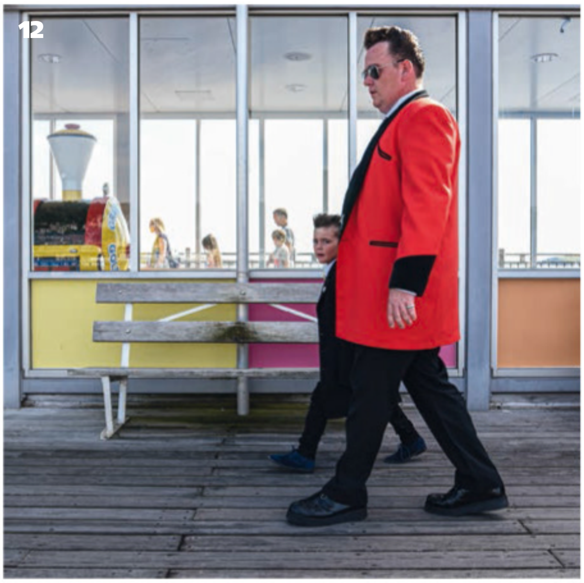
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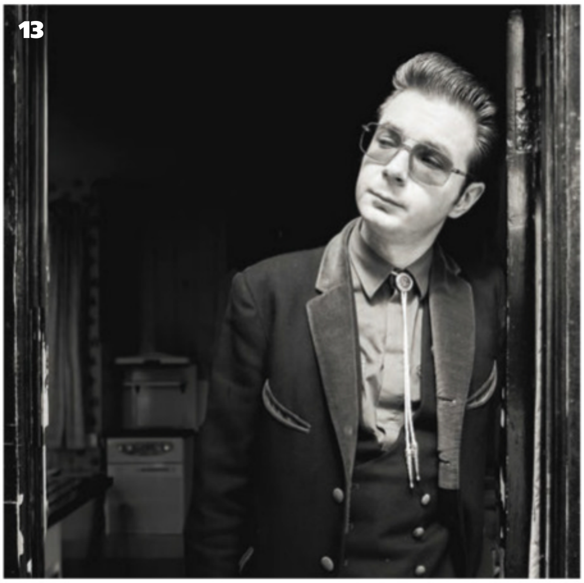
12 Ted Walk, Weston-super-Mare
Nikon D750, Sigma 24mm, 1/160sec at f/5.6, ISO 100

13 Shaun Longlegs, on Location, Theydon
Nikon D750, Sigma 24mm, 1/320sec at f/4.5, ISO 200

16 Ted Walk, Weston-super-Mare
Nikon D750, Sigma 24mm, 1/400sec at f/5.6, ISO 100

17 Ron at Jock & Roll, Dingwall
Nikon D750, Sigma 24mm, 1/100sec at f/1.8, ISO 100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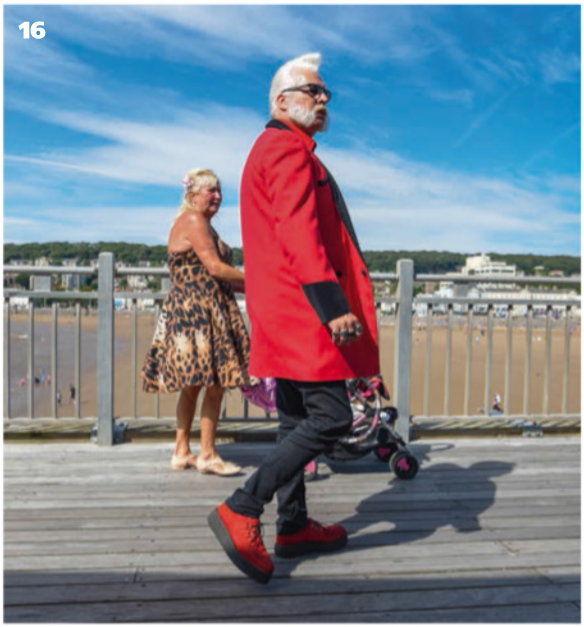
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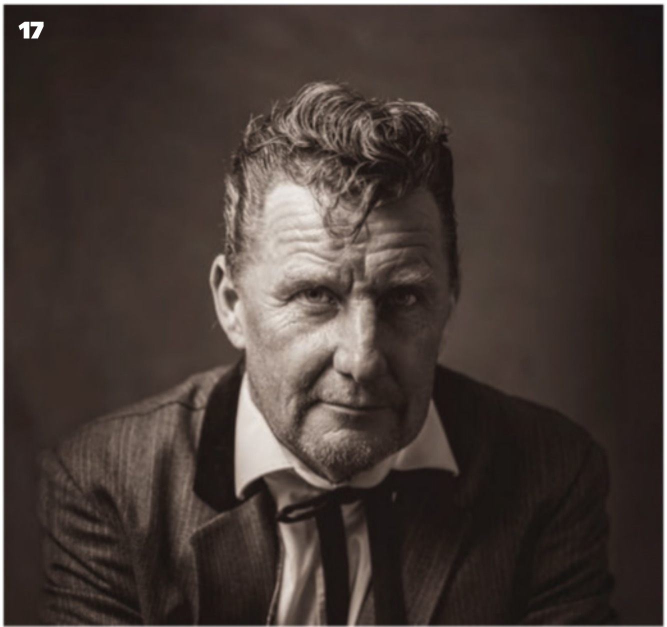
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ALL PICTURES © HARRY BORDEN

Oasis

What are the Gallagher brothers really like in person? **Harry Borden** looks back on two very different shoots with the Oasis duo

As a celebrity photographer, you can have all sorts of assumptions about a particular subject before you meet them, based on their public persona. Sometimes, as in the case of the Gallagher brothers, those assumptions can be completely overturned.

Back in 2002, I was commissioned to shoot portraits of Liam by *The Observer Magazine*. The venue was the offices of his PR company in London. Before the shoot, I was full of trepidation as I walked around the building, looking for locations that would provide a good background. Liam had a fearsome reputation for being rude and difficult and I had thought that he would be a pain in the ass to photograph.

However, when I met him, to my surprise I found he was an absolute sweetheart. He was actually very sensitive and helpful. Then aged 29, he was well-groomed and had put some thought into what he was going to wear for the shoot – a double denim combo with a light blue scarf and blue sunglasses.

In those days I always took a small printed portfolio of my work to shoots and before we started I sat down with him and showed some examples. I buttered him up a little, explaining that he was an important contemporary cultural figure and I wanted him in my portfolio.

At that time, I was shooting on film with medium-format analogue kit – on this occasion my Hasselblad 500CM and my Fuji GW-670 rangefinder. The shoot took place in the late afternoon and I made use of the warm sunlight, photographing him using natural light against various backgrounds including architectural features and a blank wall.

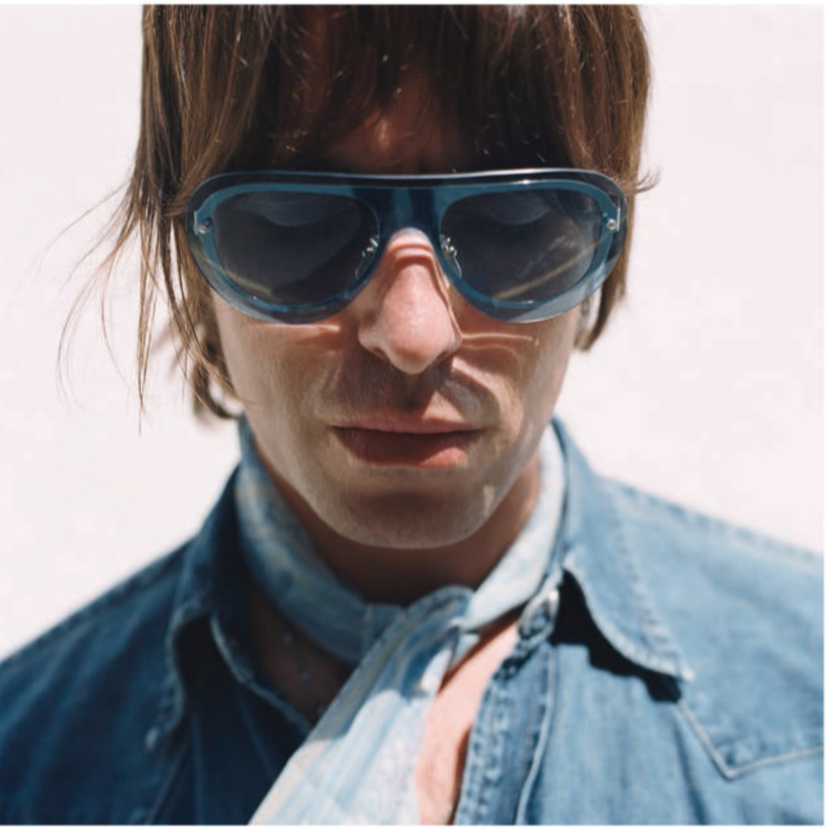
As with all my celebrity shoots, I was trying to capture images that don't conform to the conventional ideas people have about a particular subject. People expect to see Liam looking aggressive and flicking a V-sign to the camera, but these pictures showed a more sensitive side to him. My favourite from the session is a head-and-shoulders shot showing him looking down thoughtfully and his eyes partly obscured by the blue shades.

Second shoot: Noel

When I photographed Noel Gallagher for *Word* magazine in July 2005, I was expecting him to be the more thoughtful and accommodating of the two brothers. Due to his limited availability, the shoot was scheduled shortly before he was going to go on stage for a major gig at the Milton Keynes Bowl, in front of around 75,000 people. It's one of those gigs that has gone down in the band's folklore as one of the greatest they have played.

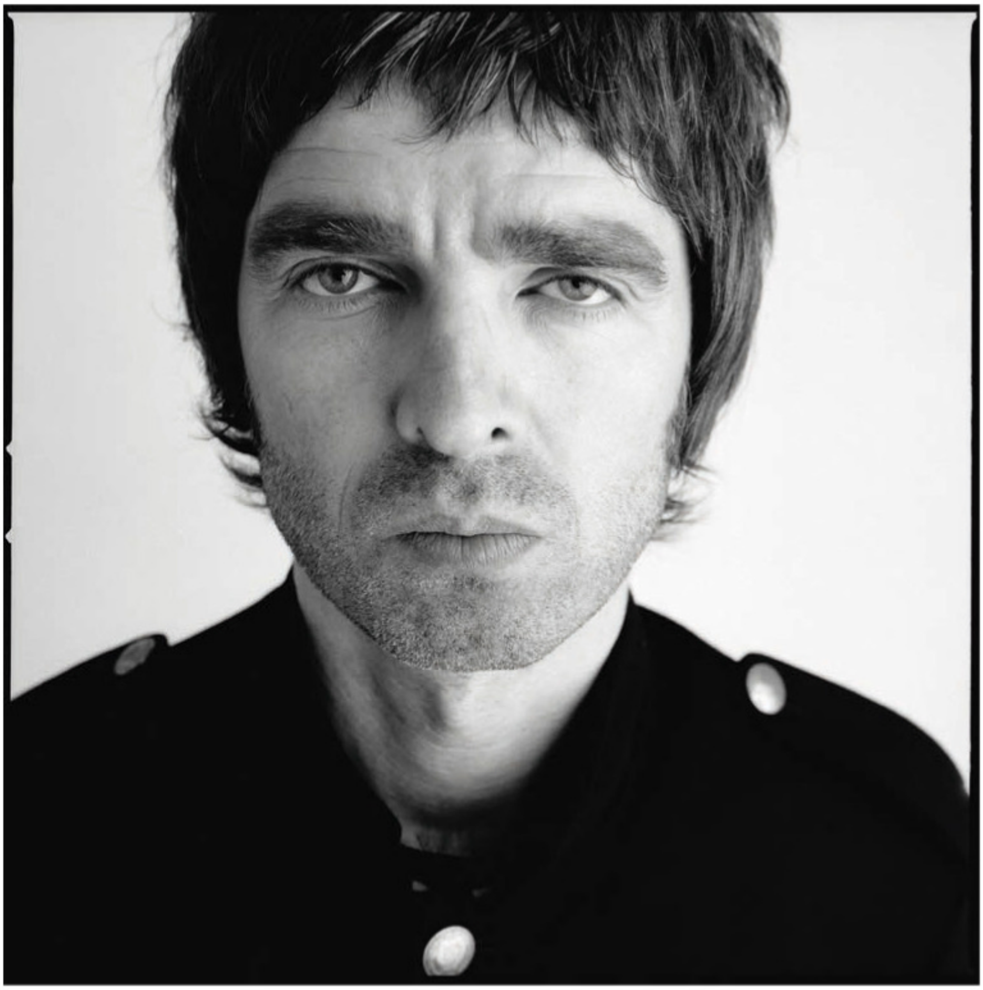
However, my memories of it mainly involve hanging around the various backstage Portakabins and photographing a truculent Noel Gallagher, then aged 38, who was reluctantly going through the motions. It was probably the

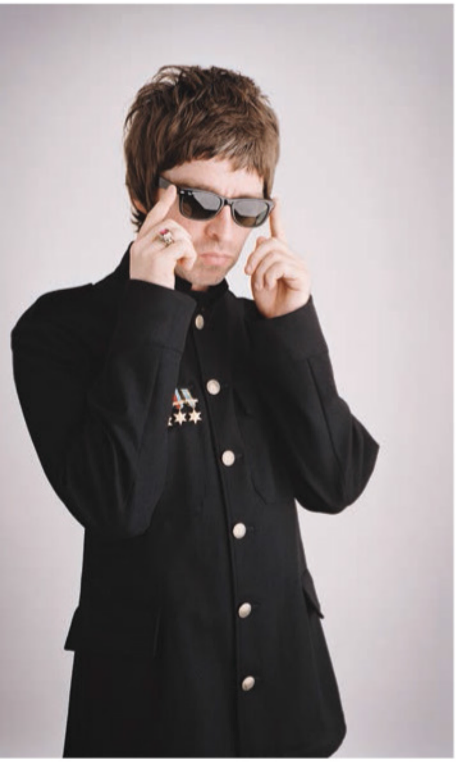
Far left: Back in 2002, Harry was commissioned to shoot portraits of Liam Gallagher by the *Observer* magazine



Left: Harry's favourite picture from the session. During the shoot, he found Liam to be very sensitive and helpful

> 'People expect to see Liam looking aggressive and flicking a V-sign to the camera, but these pictures showed a more sensitive side to him'





Above: Harry was asked to photograph Noel Gallagher in July 2005, and says the black & white ones have a stark and direct quality

Left: Due to Noel's limited availability, the shoot was scheduled shortly before he was going to go on stage for a major Oasis gig at the Milton Keynes Bowl

worst time to photograph him because he was focused on the gig and trying to get into the best frame of mind for performing.

I had been asked to shoot an image of Noel that could be used on *Word*'s cover, and the picture editor wanted it to look like something David Bailey would do, close-up and tightly cropped. Therefore, I again opted to shoot on my Hasselblad 500CM, but this time using black & white film and using a large octabox on a studio flash head for lighting.

Noel was wearing a little black military-style jacket with ersatz medals on it, which leaned heavily into the *Sergeant Pepper* aesthetic. Even though he's only around 5ft 8in, trying to light him from above in a Portakabin with a fairly low ceiling was difficult and added to the stress of the situation. As it turned out, due to the impending transition to digital imaging, these were among the last pictures I shot on film.

Noel has an extraordinary face with those amazingly thick eyebrows and the lighting really made those features stand out in black & white. Both the Gallagher brothers are striking-looking men in their own way, though they are not what would be regarded as conventionally handsome.

After I'd done the shots I'd been asked to produce for *Word*, in the remaining minutes I shot some frames of Noel in a red and white polo shirt outside the Portakabin and with some foliage in the background. I used an early Canon DSLR and natural light and shot about nine frames, but I wasn't confident enough in the kit to use it as my main camera.

Atmosphere

However, Noel's mind was clearly elsewhere, he wasn't giving me much and the shoot was soon drawn to a close. I stayed for most of the concert, but there was an aggressively laddish atmosphere with lots of drinking, and fights were breaking out among men at the front of the stage. I was glad to pack my gear into the car and head out.

At the time, I was pleased with the Liam shoot and included it in my portfolio but wasn't happy with the Noel shoot, which seemed compromised, and left it out. Looking back now, I think the Noel ones are in some ways more interesting. My favourites from that shoot are the black & white ones as they have a stark and direct quality.

Achieving really good rock star portraits depends on being allowed the kind of access only given to a few photographers, and both these shoots had their limitations. However, sometimes necessity is the mother of invention and I'm happy with the images I produced.

As told to David Clark

Harry Borden

Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999) and was awarded an Honorary Fellowship by the Royal Photographic Society in 2014. The National Portrait Gallery collection holds over 100 of his images. He tells the stories behind dozens of his celebrity shoots on **www.youtube.com/@fredandharryborden**

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Cheap, fast, prime lenses

Fast primes are my favourite type of lens, and I'm going to show you the cheap ones that are worth buying, says **Jon Stapley**

A fast prime lens can be a photographer's best friend. Zooms may provide convenience, but prime lenses with fixed focal lengths offer all sorts of advantages of their own. They're able to field faster maximum apertures, opening up wonderfully wide to let in more light and to crisply separate the subject and background.

There's another reason that I love prime lenses though. Granted, this is a bit more subjective, but I love that the fixed perspective of a prime lens forces me to think harder. Rather than just twisting a zoom ring when I want to get closer, a prime lens makes me move my feet, forcing me to engage myself in the scene before me.

Prime lenses can get expensive, however, and lord knows we're all feeling the pinch. So, I've set myself a mission to try to find you the best lenses across all the major systems that tick three boxes: prime, fast, and cheap. We're defining 'cheap' here as being under a grand, but don't worry – I've picked out plenty of lenses that cost considerably less than that. I've also made sure that all the lenses I've included can be bought new and still fit within our budget.

The list is split into two key sections. First up, we've got nifty fifties and standards – lenses that offer a 50mm focal length (or near enough), delivering a naturalistic, reportage-style perspective that's great for day-to-day photography.

Second, we've got portrait primes and macros, lenses that are slightly more specialised with longer focal lengths for flattering portraiture, or impressive close-up capabilities for macro shooters.

Save money – trade-in your old lenses!

One brilliant way to save money on lenses, whether buying used or new, is to trade in old gear that you're not using any more. All the major UK photographic retailers offer a trade-in scheme, which you can use to offset the cost of your new lens. Here are a few tips to keep in mind when trading in old gear for new:

1 **Get more than one quote.** All the major retailers will give you a quote for free on your old lens – so shop around! It might be that one retailer is willing to offer you a few quid more than another, further offsetting the cost of your new gear.

2 **Be honest in your assessment.** Retailers will ask you for a condition assessment of your lens before they give you a quote – but don't be tempted to massage the truth. If your lens is not in fact 'like new', and is actually covered in scratches and dings from many years' happy use, that's unlikely to be a deal-breaker – but it will very likely cause your quote to be revised downwards. Honesty up front will prevent disappointment later.

3 **Check inside for mould.** If your lens is very old, and has perhaps been on the shelf for a good few years, make sure you check for internal mould, as this will have a serious impact on its condition, and therefore the price you get for it. Shine a torch on the inside and inspect thoroughly.

4 **Package thoroughly.** A lens that is damaged in transit is no good to anyone. Not only do you need to seal your box carefully when sending your lens through the post – you also need to ensure it is adequately packed and protected. Bubble wrap is cheap to buy, though I prefer to use rolls of paper packing material where possible, to be more environmentally friendly. Old newspaper can also be useful, though you'll need quite a bit of it.

Nifty-fifties and standards

Canon RF 50mm F1.8 STM

Key specs:

- Mounts: Canon RF
- Min. focus distance: 30cm
- Weight: 160g
- Price: £220

A mirrorless upgrade to an old favourite DSLR lens, the Canon RF 50mm F1.8 STM weighs just 160g and has a shallow profile of just 40.5mm so you'll be able to carry it around all day without it causing the camera to be too top-heavy. This cheap-as-anything lens delivers decent sharpness for the money, even when used wide open, so you can take full advantage of its f/1.8 aperture. If you have an EOS R mirrorless camera and just a kit lens, this is a logical next buy (it works with APS-C, giving a short telephoto equivalent focal length).

A Focus/Control switch will enable users to alter variables such as aperture or ISO by simply twisting the focus ring on the front of the lens. The lens also has a minimum focusing distance of just 30cm, enabling you to get frame-filling shots of smaller subjects. Also, thanks to a 7-blade aperture design, it can produce pleasant circular bokeh to fill your backgrounds, helping your subject stand out.

For and against

- + Customisable focus ring offers flexible control
- + It really is incredibly small and compact
- + Sharpness is great even at f/1.8
- – Lens hood is not included (though Canon never does at this price, boo)
- – There's no AF/MF switch

Sony FE 50mm F1.8

Key specs:

- Mounts: Sony FE
- Min. focus distance: 45cm
- Weight: 186g
- Price: £159

Given how little this lens costs, practically any Sony E-mount shooter could make a case for picking it up. It doesn't offer the same kind of beautiful bokeh as, say, a Fujifilm XF prime – but that's why it's so much cheaper. It's light as a feather, has a 7-bladed diaphragm for decent-looking shallow depth of field, and its optical design is quite sophisticated; an aspherical element is included to reduce distortion, and a double-gauss optical configuration reduces unwanted curvature in images.

The close focusing distance isn't quite as short as it is on some other nifty fifties, but it's a highly capable all-rounder, whether you're using full-frame or APS-C Sony cameras. The one thing to note is that the autofocus, via the DC actuator motor, isn't the best. It'll do the job for day-to-day photography, but it's noisy and can struggle with fast-moving subjects. Also, as the lens isn't weather-sealed, you'll need to take care when using it out and about.

For and against

- + Incredibly lightweight, balances well on full-frame and APS-C
- + Cheap as chips
- + Good image quality with minimal distortion
- – Autofocus is a little slow and noisy
- – Cheap plastic build is not weather-sealed

Nikon Z 50mm f/1.8 S

Key specs:

- Mounts: Nikon Z
- Min. focus distance: 40cm
- Weight: 415g
- Price: £599

While Nikon's 50mm f/1.8 for the Z range of mirrorless cameras is significantly pricier than many alternatives, it still fits comfortably within our budget. I'd say this slick lens is worth spending a little more on if you can – it's in Nikon's 'S-Line', which is the designation it uses for lenses that are a cut above the average.

The very wide focus ring is grooved for a much firmer hold – incredibly useful when you're working in manual mode and dialling in precise adjustments to focus. A minimum focusing distance of 40cm gets you close to the action, while the inclusion of 2 ED (Extra-low Dispersion) elements and 2 aspherical lens elements to enhance colour and contrast all goes to ensure premium image quality. Also present is Nikon's anti-reflective Nano Crystal Coat technology, to reduce ghosting in your images. All this pro glass does bump the weight up to 415g, though many users will favour quality over portability.

For and against

- + It's incredibly sharp for the price
- + The ergonomics are beautiful, particularly on the focus ring
- + The bokeh quality in defocused areas is looooovely
- – It's a bit more expensive
- – And a bit heavier than other 50mm lenses

Samyang AF 45mm F1.8

Key specs:

- Mounts: Sony FE
- Min. focus distance: 45cm
- Weight: 162g
- Price: £275

Incredibly light (although it doesn't quite beat Canon's RF 50mm), Samyang's AF 45mm f/1.8 is for Sony's full-frame mirrorless cameras, and if you're after a walk-around lens for that system, it's cost effective. It also pairs well with the APS-C range (Sony A6000 series cameras) on which it provides an equivalent focal length of 67.5mm.

The lens is pleasant to use, with a nicely ridged focusing ring for those who like to work with manual focus (though be aware there's no physical AF/MF switch). Background bokeh from the fast aperture is lovely and smooth, and the focal length of 45mm rather than 50mm gives you a bit more width in the scene to play with.

While the barrel feels fairly premium it is not weather-sealed. It doesn't feel terribly solid either. Still, the quality this lens delivers really punches above its weight in price terms – in AP's full test, we gave it a glowing 4.5 stars.

For and against

- + Very impressive image quality for the price
- + Beautifully light and well balanced
- + Lovely character to the bokeh
- – Build feels a bit cheap and not hugely solid
- – Some pronounced vignetting at f/1.8 (though it's easily corrected)

Fujifilm XF 35mm F1.4 R

Key specs:

- Mounts: Fujifilm X
- Min. focus distance: 30cm
- Weight: 187g
- Price: £549

The XF 35mm F1.4 isn't the cheapest, but for your cash you get premium image quality and an ultra-fast maximum aperture of f/1.4 – great for creating shallow depth of field in portraits, but also handy if you want to try night-time scenes. As Fujifilm X cameras use an APS-C sensor, they have a 1.5x crop factor, meaning this 35mm lens delivers an equivalent focal length of about 52mm. They're known for their quality lenses that complement the beautiful colours produced by the X-Trans sensors – and this lens certainly delivers on that front.

Along with a decent-sized focus ring that provides precision when making manual adjustments, the lens also sports an aperture ring, as most Fujifilm lenses do, making it much more pleasant and tactile to operate. Built around 8 elements in 6 groups, the lens has a high-quality metal barrel build, minimum focusing of just 30cm. Short, discreet and portable, at just 187g.

For and against

- + Gorgeous quality at f/1.4
- + Solid build with a metal barrel
- + A lovely aperture ring
- – More expensive than your standard nifty-fifty
- – Autofocus isn't the fastest

Nikon 50mm f/1.8 G AF-S

Key specs:

- Mounts: Nikon F
- Min. focus distance: 50cm
- Weight: 185g
- Price: £219

Nikon's standard nifty-fifty for its F-mount DSLRs is the 50mm f/1.8 G. While a little pricier than comparable rivals, it has some features that can make a big difference out in the field. For instance, its weather-sealed metal lens mount gives extra protection from the elements. Also present is Nikon's SWM (Silent Wave Motor) technology for fast and accurate autofocus.

Weighing just 185g, the lens's 7-bladed diaphragm allows it to produce lovely-looking circular bokeh in the defocused areas of images. It incorporates an aspherical element into its construction to suppress aberrations and distortion, and Nikon's Super Integrated Coating has been applied to minimise flare and ghosting for high-contrast images. It's also light enough to pair well with APS-C cameras – in Nikon's case, this includes beginner DSLRs like the D3500 or more advanced models like the D500. On these cameras, it'll deliver a short telephoto 75mm.

For and against

- + Fast, silent focusing from the Silent Wave Motor
- + Weather-sealed lens mount and sturdy build
- + Full-time manual focus override if needed
- – More expensive than comparable lenses from other brands

Canon EF 50mm f/1.8 STM

Key specs:

- Mounts: Canon EF
- Min. focus distance: 35cm
- Weight: 159g
- Price: £129

Well, I couldn't exactly fail to include the true classic of the genre. Canon has long made 50mm lenses for its DSLRs and this is the latest (and surely final) version for EF mount DSLRs. It's well-suited to stills and video work, and at just 159g it won't put too much pressure on a gimbal if you wish to shoot movies. While its maximum aperture is beaten by pricier lenses, f/1.8 is still respectable – fast enough to create shallow depth of field and to keep shutter speeds fast.

The presence of Canon's STM stepping motor technology helps the lens operate quickly and lock on to subjects accurately. The focal length is perfect for portraits, and if the lens is used with EF-S DSLRs that have an APS-C sensor the 80mm effective focal length will lend itself to tighter headshots. The ur-example of the cheap 50mm lens, this Canon lens is unshowy and unspectacular, but it does a solid job for a ridiculously cheap price.

For and against

- + Incredibly cheap to buy
- + Nice and light, good for gimbal work
- + Updated version has rounder aperture blades
- – Costs more than the old one
- – But that's it

Pentax-FA HD 50mm f/1.4

Key specs:

- Mounts: Pentax K
- Min. focus distance: 45cm
- Weight: 223g
- Price: £370

Don't worry, Pentaxians, I haven't forgotten you – this likeable 50mm lens for Pentax K is temptingly cheap, and is well worth snapping up if you're using Pentax DSLRs. Many of its features put it a cut above many of the other nifty fifties on this list, as reflected in the fact that the price is a bit higher. It's another lens with an f/1.4 aperture rather than f/1.8, giving more options in terms of low-light shooting as well as creating shallow depth of field. And for that purpose, it has an 8-bladed diaphragm, rather than the 7 that is common on lenses like these, making for smoother and more rounded bokeh.

It's pretty rugged. Its optics are treated with high-grade, multi-layer HD Coatings to improve light transmission, and Pentax's original SP coating is present to repel water and oils. Compact, portable and well-designed, this lens is worth the extra outlay. Pentax makes a 50mm f/1.8 that's even cheaper but it's for APS-C DSLRs only.

For and against

- + F/1.4 aperture with 8-bladed diaphragm
- + Solid build that feels premium
- + Top-notch, high-contrast images
- – More expensive than other 50mm lenses
- – Greater close focusing distance than rivals

Portrait primes and macros

Olympus M.Zuiko Digital ED 45mm f/1.8

Key specs:

- Mounts: Micro Four Thirds
- Min. focus distance: 50cm
- Weight: 116g
- Price: £299

This lens is a take-everywhere wonder. Its 90mm equivalent focal length puts it in the sweet spot for portraits, as does that fast f/1.8 aperture. And this lens is tiny – about half the size of a can of Coke. For a short telephoto focal length, that's brilliant and it's something you'd only get from Micro Four Thirds.

The bokehlicious backgrounds and sharp details make this a lens any Micro Four Thirds user – especially on Olympus or OM System – should seriously consider owning. The longer focal length makes it much easier to achieve a shallow depth of field, something that can be difficult on Micro Four Thirds (though not nearly as difficult as people like to pretend it is). If you're using an upper-end body with advanced features like Eye AF, this lens will keep up brilliantly. It's just an all-around winner – the focal length puts it in quite specific use cases, but if you need that tight field of view, you'll love it.

For and against

+ Incredibly compact – fits in a pocket!
+ Crisply separate subject and background
+ Fast focusing keeps up with action
– Lens hood not included (what are we, Canon??)
– At this price, not much else to fault

Fujifilm XF 60mm F2.4 R Macro

Key specs:

- Mounts: Fujifilm X
- Min. focus distance: 26cm
- Weight: 215g
- Price: £569

Back in the day, this was the only macro game in town for Fujifilm X users – indeed, it was one of the first lenses bearing the Fujinon name. The range has expanded since, but the XF 60mm f/2.4 R Macro is still kicking. It's not as fast as some other lenses on this list, but a maximum aperture of f/2.4 is still no slouch, and gives plenty of latitude for low-light work and shallow depth of field.

While it's not a 'true' macro lens, as it only offers 0.5x magnification, it is still optically sound and produces brilliant images full of detail and punch. Its 9 rounded aperture blades ensure aesthetically attractive bokeh in the defocused areas of images and when mounted to an APS-C X-mount camera, it produces an equivalent short telephoto focal length of 90mm. However, if using it outdoors, note that it doesn't have Fujifilm's 'WR' designation of weather resistance, so you'll need to be careful about rain.

For and against

+ Lovely looking imagery with beautiful aesthetic bokeh
+ Feels solid and premium, with a tactile aperture ring
+ Doubles up well as an effective portraiture lens
– Isn't as fast as others on this list
– It isn't weather-sealed

Laowa 60mm f2.8 2X Ultra Macro

Key specs:

- Mounts: Canon EF, Pentax K, Sony E, Nikon F, Sony A
- Min. focus distance: 18.5cm
- Weight: 503g ● Price: £409

With an f/2.8 maximum aperture, this isn't the fastest lens here but it offers something unique – a turbo-charged 2:1 magnification ratio that allows it to produce incredible two-times life size images. For enlarging small details and capturing vivid images of the tiniest subjects, it's an excellent choice.

Available for various DSLR mounts, as well as Sony E mirrorless, the Laowa 60mm f2.8 2X Ultra Macro is designed for APS-C cameras, meaning it has an equivalent focal length of about 90mm (depending on the specific mount). It's manual focus only, and has a mechanical aperture ring, so requires a level of skill and patience to use. But the metal build and smooth focusing action make it a joy to get your hands around. It won't be for everyone, and it's a lens with quite specific use cases. For DSLR users looking to vary up their image-making though, this is an interesting choice.

For and against

+ Incredible close-up power with high magnification ratio
+ Premium build and ergonomics
+ Comes with a 62mm UV filter for extra protection
– No electronic camera connection (i.e. no autofocus or aperture control)
– It's not terribly versatile

Sigma 56mm F1.4 DC DN Contemporary

Key specs:

- Mounts: Sony E, Fujifilm X, Canon RF, Nikon Z, L, Micro Four Thirds
- Min. focus distance: 50cm
- Weight: 290g ● Price: £419-459

Available for a host of different crop-sensor mirrorless mounts, Sigma's 56mm F1.4 DC DN Contemporary is a popular little gem. It gives an equivalent focal length of 84mm on various APS-C cameras, and 112mm equivalent on Micro Four Thirds. Across every mount it's tack-sharp, with fast focusing, making it brilliant for a raft of applications. Fancy some street portraiture? This is your lens.

It's smaller than you might expect, but feels nice and solid. The mount is reassuring metal rather than plastic, and has rubber sealing around the edges to prevent water ingress. If you want to focus manually you'll find the lens pleasingly smooth and responsive. You'll get best sharpness if you stop down a bit but where's the fun in that? This is a great lens to rip wide open and enjoy the f/1.4 look. Pricier than the nifty-fifties but cheaper than the telephoto portrait lenses, I think it's pretty good value for what you get.

For and against

+ It's available for a bunch of different mirrorless mounts
+ It shoots at f/1.4, and looks lovely as it does it
+ Quality build and feels great to use
– It's APS-C only
– There's no AF/MF switch, if that bothers you

Fujifilm XF 90mm F2 R LM WR

Key specs:

- Mounts: Fujifilm X
- Min. focus distance: 60cm
- Weight: 540g
- Price: £949

With sharpness to die for, this Fujifilm lens makes for a brilliant addition to any X-mount collection. When mounted to the system's APS-C cameras, it produces an equivalent focal length of 137mm. This makes it a pretty tight telephoto – great in particular for close portraits and headshots. It can also be an excellent choice for travel if you prefer detail shots to vistas – while it's long, it's not prohibitively heavy, and it also has weather-sealing. In general, it feels very solid and like the kind of lens you could drop or bash about and it would survive (N.B. I have neither dropped nor bashed about this lens, this is pure conjecture, please do not test it).

One thing to note is that the lens lacks any stabilisation, which can make its long focal length a little trickier to use. The very tight field of view means its usage is a bit more limited than some of the others on this list.

For and against

- ✚ Absolutely gorgeous image quality
- ✚ Hardy, weather-sealed build
- ✚ Sharpness holds up even at f/2
- − Quite a specific lens, with a tight focal length
- − Expensive by our standards here

Nikon 85mm f3.5 G ED AF-S VR DX Micro Nikkor

Key specs:

- Mounts: Nikon F (DX)
- Min. focus distance: 30cm
- Weight: 355g
- Price: £459

This macro lens for Nikon's DSLRs with APS-C sensors (DX-format, as Nikon calls it) packs in quite a few features for such an affordable optic. It's a 'true' macro lens, so you get that full 1:1 image reproduction ratio, plus there's built-in stabilisation (Nikon's Vibration Reduction), which is a much-appreciated bonus. Delivering an equivalent focal length of 128mm in full-frame terms, it feels fairly premium inside and out. Of course, stabilisation isn't much use for macro photography, which is usually conducted on a tripod, but it helps this lens double up as a pretty capable option for portraits.

Optical performance is very good, especially when you stop down to f/5.6. The barrel has a focus distance scale, which is welcome, though a focus limiter switch might also have been nice. Finally, just note that you won't be able to keep using this lens if you upgrade from an APS-C DSLR to full-frame.

For and against

- ✚ Built-in Vibration Reduction (VR) makes focal length more usable
- ✚ A 'true' macro lens with 1:1 reproduction ratio
- ✚ Focusing mechanism entirely internal
- − It's APS-C only
- − At f/3.5, it's slower than other lenses on this list

OM System M.Zuiko Digital ED 75mm f/1.8

Key specs:

- Mounts: Micro Four Thirds
- Min. focus distance: 84cm
- Weight: 305g
- Price: £899

With an equivalent focal length that doubles up to 150mm, this OM System refresh of an Olympus classic pairs generous telephoto reach with a wide maximum aperture of f/1.8. It performs well even when you bang it wide open – sure, there's a little corner fall-off but it won't ruin anyone's day, and the sharpness performance is otherwise very good, across the whole frame. The application of Olympus's ZERO coating helps reduce reflections and flare to a minimum. The overall result: the lens delivers wonderfully punchy images that are full of contrast.

There are trade-offs – the lens isn't weather-sealed, and it lacks internal stabilisation, which can make it tricky to use in dim conditions (although in-body stabilisation helps a lot). The long focal length also means it's another lens with quite specific use cases – if you don't want to make tight head-and-shoulders portraits, you may not have much need of it.

For and against

- ✚ Optical performance, even wide open
- ✚ ZERO coat means high-contrast images
- ✚ Lots of telephoto reach from a relatively compact lens (a strength of Micro Four Thirds)
- − Lack of stabilisation can make the long focal length tricky to use
- − At the upper end of our price range

Sigma 65mm F2 DG DN Contemporary

Key specs:

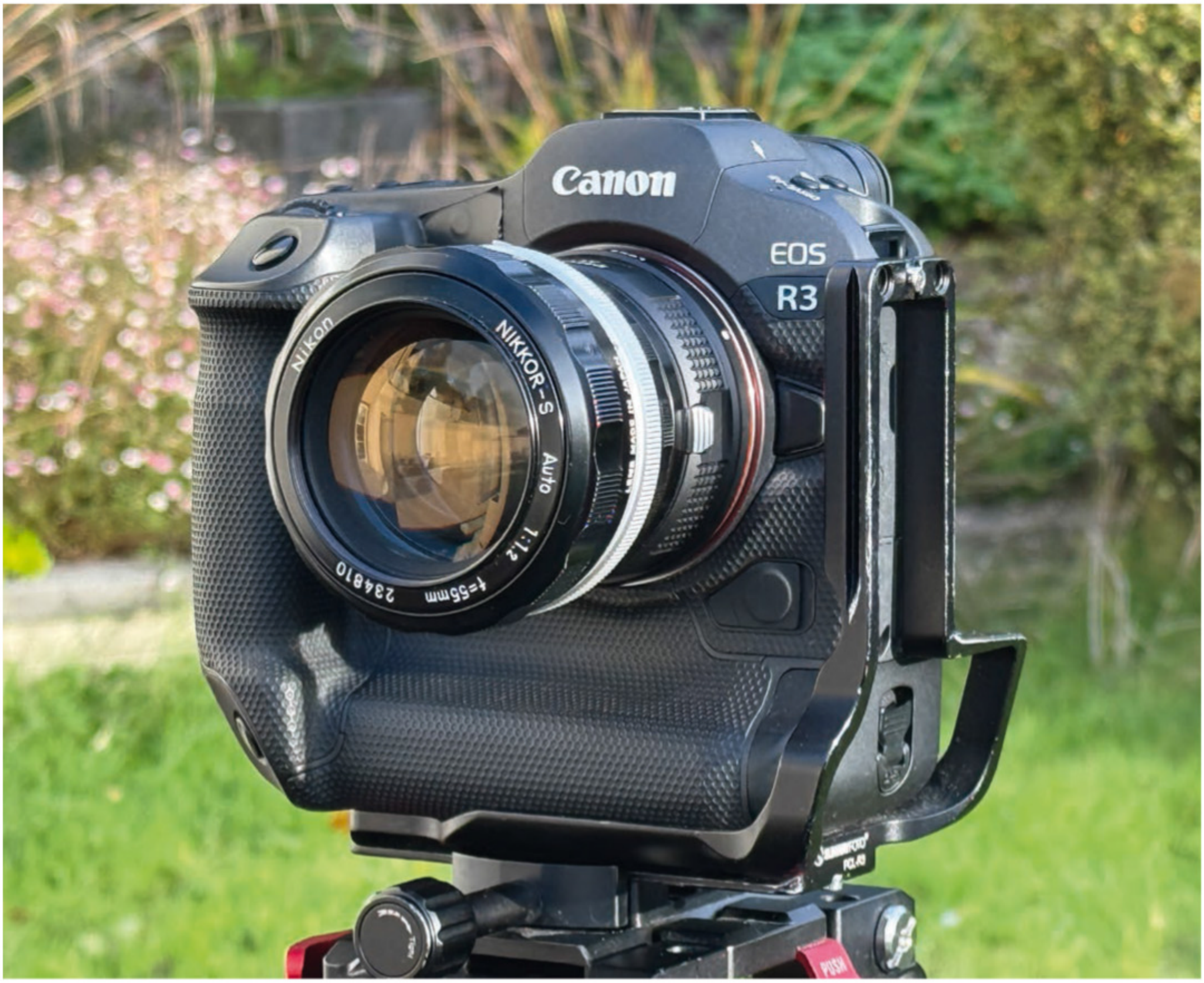
- Mounts: L-mount, Sony E
- Min. focus distance: 55cm
- Weight: 405g
- Price: £589

This is a bit of an odd duck of a lens. Many people weren't quite sure what to make of the Sigma 65mm F2 DG DN Contemporary when it was first released – its focal length puts it not quite in that 50mm comfort zone, but also not quite that 75mm portrait-friendly perspective. Sigma billed it as the 'missing link' between standard and telephoto – take that as you will.

It'll probably take you a little practice to figure out which situations the lens excels in, and fortunately, it's a fun lens to practise on. It's light enough that you can wield it all day, and it's got a tactile aperture ring, with a weather-seal around the brass lens mount. You'll likely find that the lens lends itself to quite a few different shooting situations, giving you a perspective a little tighter than 50mm, but not so tight that you can't still capture and convey a scene. It produces reliably crisp and punchy images on L-mount and Sony E bodies.

For and against

- ✚ Focal length is weird, but actually quite a lot of fun
- ✚ Solid metal build with a tactile aperture ring
- − No optical stabilisation
- − Stepping motor focusing is quiet, but not silent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The vintage glass renaissance

If you're looking for ways to cut costs, why not try using vintage lenses on mirrorless cameras? **David Clapp** discusses the charm of using old manual lenses and the key things to consider

Over 20 years ago, in the early days of my amateur photography, bedtime reading was forensic scrutiny of the AP classifieds. Any vocalising and late-night wittering came from a lack of personal cash flow rather than any direct criticism of the expensive cameras and lenses I obsessed over. As I am sure you are aware, photography is very expensive indeed. But let's do some research and go looking for optical treasure, as there are gems to be found, even today.

In my early professional days, if you opened my camera bag you would have seen a 1 series Canon EOS-1Ds Mark III digital SLR and a range of adapted lenses from Olympus, Canon, Nikon and Contax. In fact the only Canon lens I owned at the time was an EF 70-200 f/4L. My main reason for all this was partially financial but mainly an optical advantage.

- Nikon AF-S 14-24mm f/2.8 G ED. For wideangle photography, I used an adapted Nikon as there was simply nothing to beat it for exceptional sharpness and render.
- Contax 35-70mm f/3.4. This appears so boring on paper, neither wide or long enough – yet it is an incredibly sharp lens that I used for literally all my pictorial landscape work.
- Contax 28mm f/2. Sitting in-between, the Contax became my night photography optic of choice. Fast glass was unaffordable, but the Contax was sharp side to side at f/2.
- Olympus OM 35mm f/2.8 Shift. This small and superb optic was an excellent way of shooting architecture while on the move, as it didn't take up any space in the camera bag.
- Zork MFS Tilt Tube with Rodenstock APO 90mm. This was actually a darkroom enlarging lens on a bizarre optical tube that could tilt up to 20mm, far exceeding the Canon TS-E lenses. It was also a superb macro lens, especially when paired with extension tubes.
- Zork PSA with Pentax 35mm FA645 f/3.5. Another bizarre setup, used to make incredibly detailed shifted panoramas using a medium format Pentax lens. It could also take other medium format glass with adapters.

Above and left: The Contax 35-70mm f/3.4 (left) taught me all about lenses and adapter setup, which I modified so that I could get maximum depth of field in this scene
Canon EOS-1Ds Mark III, Contax 35-70mm f/3.4 at 35mm, f/16, ISO 100 blended

Some early considerations

This legacy romance is all very well, but you have to consider some vital factors. Older glass has been around the block so you will find that not all lenses are in good shape. Other than exterior wear and tear, lenses can suffer from misaligned elements (resulting in uneven image sharpness), haze and fungus. Many are often prone to lens flare, strange bokeh and chromatic aberrations. You also need to 'adapt' the lens with a ring adapter of some kind to convert the legacy lens to a modern fit, and this depends on the diameter of the lens mount.

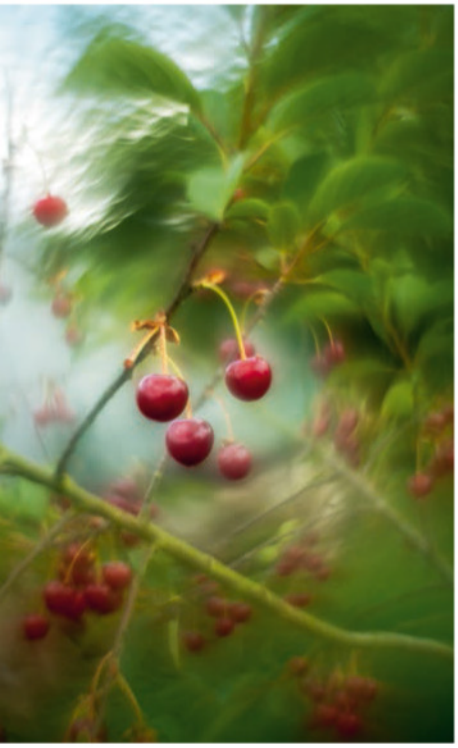
Canon EF cameras used to be 'alternative lenses' camera of choice, as the lens mount is so wide. But now the market is wide open and it's all thanks to mirrorless cameras.

The mirrorless advantage

The key advantage lies in the fundamental design difference of mirrorless cameras. Without the mirror mechanism of traditional DSLRs, mirrorless bodies feature much shorter flange focal distances – the critical measurement from the lens mount to the sensor plane. Canon's RF mount, for instance, has a flange distance of just 20mm compared to the 44mm of the legacy EF mount. This shorter distance creates space for simple mechanical adapters that preserve the lens's ability to focus to infinity, without requiring corrective glass elements that could degrade image quality.

The primary feature of modern mirrorless cameras is focus peaking, which allows precise focusing via a viewfinder overlay that highlights in-focus areas with coloured outlines. Years ago, live view was the chosen method, usually on a tripod. But then 'focus confirm' chips were glued onto the basic adapters, so the camera could be set to beep when focus was achieved. The Metabones adapter aside (designed to adapt

Right: Helios 44-2 lens on a Canon EOS R3



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Left: Zork MFS and Rodenstock 90mm, used for the shot above

Above: This floating flower was shot with extension rings and the focal plane was positioned by tilting everything into focus. It was difficult but a very rewarding end result
Canon EOS 5D, Zork MFS with Rodenstock 90mm f/4 APO, 0.8sec, ISO 200

Right: Micheldever, Hants. Holding the lens still, the camera is shifted left to right, creating perfect rectilinear panoramas without rotation
Canon EOS-1Ds Mark III, Zork PSA with a Pentax 645 35mm, 1sec at f/16, ISO 100. Two image left-to-right stitch, exposure blended

Left: For this image, the Helios 44 with reversed front element was used. It gives unusual effects...

modern lenses), Sony really does lead the way on its versatility for vintage lens adaptation because the flange distance is just 18mm. Just remember the key principle: you can adapt any lens designed for a longer flange distance to a camera with a shorter one.

Character over perfection

I will say it now – this is not necessarily the right move for the detail and sharpness-obsessed pixel-peeper. Vintage lenses can have an incredible charm and it is important to choose optics to add variety to your modern lenses, not to compete with them.

Vintage lenses often feature fewer lens elements, different coating technologies, and mechanical aperture mechanisms that create unique optical signatures. Some exhibit distinctive flare patterns, others produce soap-bubble bokeh effects, and many render colours with particular warmth or coolness that becomes part of their signature look.

For example, I recently purchased two late 50's Canon rangefinder bodies (a Canon 7s and a VT Deluxe), along with a screw-mount Canon 50mm f/1.2 LTM lens. I quickly bought the K&F Concept RF to LTM 'M39' adapter and immediately set about shooting London on my Canon R3. Although fully manual, focus peaking meant I didn't miss a shot. The look was exceptional, with great contrast and wonderful bokeh. A later model test shoot with the same lens, produced some of my most characterful portraits to date, shot into the sun with wild flare.

Lenses like the Helios 44-2, a lens that was made in huge numbers, shipped with the popular Zenit II camera in the 1980s through the tech section of shopping catalogues in the UK, like Kays and Littlewoods. These lenses are a lot of fun and come in the popular M42 mount. They create wild circular bokeh at the right focus distance and if you're happy to modify the lens by reversing the front element, things can get really crazy.

Camera settings for vintage success

Successfully using vintage lenses requires specific camera configuration. The fundamental setting is enabling the rather counterintuitive 'Release shutter without lens' or similar options. Many cameras won't recognise vintage glass, as there is no electronic communication between the two. Activating this setting will then allow the shutter to fire.

It's important to remember that aperture priority won't work on DSLRs,

> 'Vintage lenses offer photographers an irresistible combination of optical quality, creative character, and economic value'

Left: Canon 50mm f/1.2 on a Canon EOS R3, used for the image above

Above: Shot with the sun just out of frame, the lens was intentionally flared to produce exquisite patterns. These lower-contrast lenses are exceptional on digital

Canon EOS R3, Canon 50mm f/1.2 LTM, 1/250sec at f/4, ISO 50

so it is best to stick with manual. The aperture will read '00' instead, so set the aperture on the lens for the effect you're after and set the shutter speed/ ISO to get the right exposure.

Focus assist features become crucial for consistent results. Beyond focus peaking, it is possible to assign magnification functions to easily accessible buttons for critical focus confirmation. Just remember to make sure to test the lens and its performance capabilities.

Creative impact

So where do I personally sit in this dichotomy of modern and vintage lenses? Well I have to be honest and say I still own a few, but not as many as before. The reason is that when the new range of Canon glass came out in 2013, the Canon EF 24-70mm f/4L IS USM and the Canon EF 16-35mm f/4L IS USM saw me park many of these overlapping lenses. I held on to my Contax 35-70 f/3.4 out of loyalty, but sold it in the end. I still own the Zork MFS tilt tube and thanks to the Canon RF system and modern lens adapters, I now have access to my Nikon AI-S lenses that I use on my vintage Nikon F2AS.

So it's important to consider what owning a vintage lens is actually going to do. The Canon 50mm f/1.2 LTM that I own is a classic and has such a wonderful look. The lens flare and the beautiful bokeh makes it a true stand out. The Nikon 28mm f/2.8 and the 50mm f/1.8 I own had exceptional close focusing, so these two stand out optically, but they're less relevant.

Cool classics: Nikon 50mm f/1.2 AI-S, Nikon 28mm f/2.8 AI-S and Canon 50mm 1.2 LTM

I was recently loaned an M42 mount Helios 44-2 but I can already see from the community that surrounds it, that this is a stand-out optic for its unusual effects.

The key is: ensure that the purchase you make is truly unique, otherwise it's just another lens you won't reach for, alongside the conveniences of your modern digital inventory.

Looking forward

The marriage of vintage glass with modern mirrorless technology represents more than mere nostalgia – it's a recognition that optical excellence transcends decades and that just like classic cars, character often trumps clinical perfection. As sensor technology continues advancing and adapters become even more sophisticated, the library of usable vintage glass only expands. The mirrorless wave has returned value to all manner of optics that were once discarded.

For photographers seeking distinctive visual signatures without the expense of premium modern glass, vintage lenses offer an irresistible combination of optical quality, creative character, and economic value. In an era of increasing digital homogenisation, these mechanical marvels from photography's golden age can help you express yourself beyond nostalgia, as a photographer with a true signature from stylised quality optics.

Whether hunting for bargains at car boot sales or carefully selecting professional-grade glass from specialist dealers, the vintage lens renaissance shows no signs of slowing down.

Nicholas Teo

Nick Teo creates collaborative portraits that celebrate marginalised communities while drawing on his own experience of neurodivergence, writes **Peter Dench**

When and why did you start taking photographs?
Photography was an accidental discovery in 2012, when my family bought our first DSLR. As a tech enthusiast, I was instantly hooked and began shooting in my spare time. It came naturally, the first thing I felt truly good at and I loved every part of the process. Before long I was taking photos constantly, and making short films.

What genre do you work in?
My personal work tends to fall into what I call 'documentary-fashion', telling documentary narratives through the language and visuals of fashion. This is where I've found the most success. I often focus on marginalised communities, including disabled people, migrants and those experiencing mental health challenges because I believe in the power of photography as a tool for social change.

Why this genre?
It gives me the chance to tell intimate, grounded stories while retaining a sense of visual flamboyance. The process is highly collaborative, my subjects share personal stories, and we develop visual metaphors to represent them. Behind the camera I work with stylists, make-up artists and set designers, offering them fragments of a subject's story to inspire their creative decisions. The experience often feels cathartic: there's an emotional build from first meeting, through creating together, to finally revealing the finished images. Helping people to feel seen and celebrated, is a huge part of why I keep returning to this approach.

Tell us about your training
I began in filmmaking, studying at Singapore's most established film institute, which gave me a strong technical foundation. We had access to high-end kit. On many evenings I experimented with an Arri Alexa and I freelanced on productions, learning by deconstructing how shots were achieved.

After graduating, I shifted from film to photography, seeking more personal storytelling and creative freedom. I later completed a BA in Commercial Photography at Arts University Bournemouth, moving to the UK to train and work towards a career in London. With eight years' experience under my belt, I could build on what I knew, exploring everything from colour negative and slide film to refining narrative and socio-political awareness in my work.

Biggest obstacle?
Myself, particularly self-doubt and the challenges of neurodivergence. I live with bipolar disorder, ADHD and generalised anxiety, and in low moments I can delete work, abandon ideas or miss deadlines. While I know these thoughts aren't true reflections of my ability, they can be hard to manage in such a competitive industry. The flipside is that these experiences have deepened my empathy. People often feel safe opening up to me because they recognise I share some of their struggles. That trust enriches my work in ways that wouldn't be possible otherwise.

Biggest influences?
Two photographers who shaped my voice are Cho Gi Seok, a Korean fashion photographer whose

boundary-pushing, metaphor-rich images leave me in awe, and Haruka Sakaguchi, a Japanese-American documentarian exploring cultural identity and intergenerational trauma with intimacy and care. Both inspire me to marry technical craft with emotional truth.

Equipment?
Film: a Mamiya RB67 with Sekor-C lenses. Digital: a Canon EOS R5 with 24-70mm and 100mm macro, which doubles as a film scanner. I light with Godox strobes and Aputure LEDs, and develop film at home with a Jobo rotary processor.

Dream kit?
Honestly, I'd stick with my Mamiya RB67 but I'd love to shoot film without worrying about cost. Rising prices have made me more precious about each frame, which can break creative flow. Large format colour film (4x5 or 8x10) is also a dream; if it were affordable, I'd use it regularly. In lighting, I'd like to work with high-output LEDs such as Aputure's Storm XT52, which would give me more flexibility when shooting film.

Highlight so far?
Winning Portrait of Britain has been huge. In the past two years I've had three images in the book, with one exhibited nationwide. Seeing my work on London billboards was surreal. Another high point was being signed by Zebedee, the world's largest inclusive talent agency, soon after graduating, a goal I hadn't expected to reach so quickly.

Hopes for the future?
To keep pushing creative boundaries, but never lose the compassion and empathy that underpin my practice. The trust I build with subjects is central to my work, and I want that to remain true decades from now.

Dream assignment?
A documentary-fashion project in a virtual production studio – vast LED screens that display any image and emit light, like those used for *The Mandalorian*. This tech would give me control over the environment while working practically, opening limitless possibilities for the visual metaphors at the heart of my work.

Advice for aspiring photographers?
Master the technical side so it becomes second nature. Then you can focus on the people, narratives and collaborations that will set your work apart.

Current projects?
Two stand out. Chiaroscuro translates the experiences of people with bipolar disorder into fashion imagery, highlighting both the extremes and the lessons of living with the condition. Nature Finds A Way documents UK migrants, using flowers and landscapes as visual motifs for transition and adaptation. Chiaroscuro is still finding its audience, but early reactions have been strong. Nature Finds A Way: an image won Portrait of Britain, another was shortlisted for the British Photography Awards.

Left: Nature Finds A Way

Right: Chiaroscuro

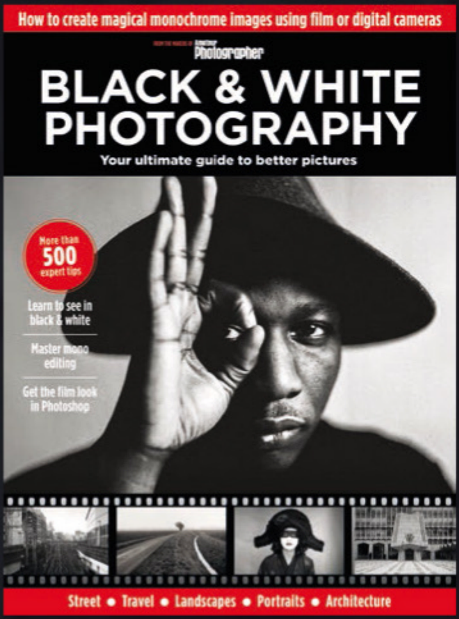
Middle: I Am Not My Diagnosis

Bottom right: Tapestry

Bottom left: I Am Not My Diagnosis

From the makers of Amateur Photographer magazine

Your definitive guides to assist you in all aspects of photography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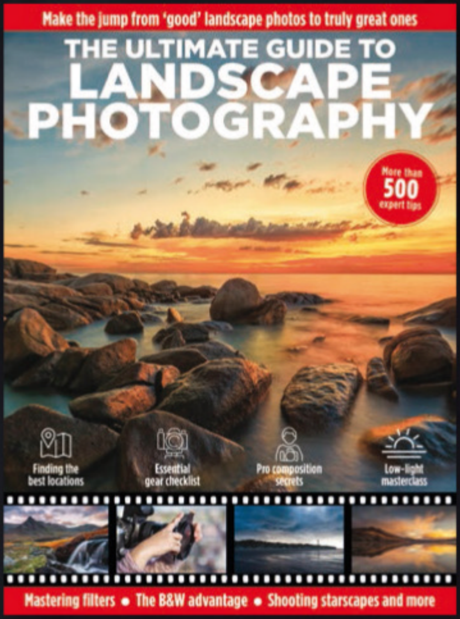
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SCAN ME

Buying Guide

446 lenses listed & rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

Lens mounts

On the whole, each manufacturer uses its own proprietary lens mount. Notable exceptions are Micro Four Thirds, shared by Olympus and Panasonic, and the full-frame L-mount that's used by Leica, Panasonic and Sigma.

Built-in focus motor

Lenses for mirrorless cameras invariably use built-in motors for autofocus, which are also used for electronic manual focusing. Silent, video-friendly stepper motors are most commonly employed. Manual-focus optics with traditional aperture rings are also widely available.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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Mirrorless Lenses

				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
CANON MIRRORLESS																	
RF-S 10-18mm f/4.5-6.3 IS STM	£379		Extremely small and lightweight ultra-wide zoom for Canon's APS-C format EOS R mirrorless models	·		·							14	49	69	44.9	150
RF-S 14-30mm f/4-6.3 IS STM PZ	£379		Small and lightweight video-optimised lens with internal powerzoom mechanism	·		·							15	58	69.6	62	181
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	·		·							20	49	69	44.3	130
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	·		·							17	55	69	84.5	310
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	·		·							73	55	69	135	270
RF 10-20mm f/4 L IS STM	£2580		World's widest-angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	·		·						·	25	n/a	83.7	112	570
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	·		·						·	20	77	84.1	99.8	540
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	·		·						·	28	67	76.6	88.4	390
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	·		·						·	28	82	88.5	126.8	840
RF 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics			·						·	13	43	69.2	40.1	165
RF 16-28mm f/2.8 IS STM	£1249		Ultra-wideangle zoom with bright aperture and relatively compact, moisture- and dust-resistant design	·		·						·	20	67	76.5	91	445
RF 20mm f/1.4 L VCM	£1919		Premium wideangle hybrid prime with aperture ring, weathersealing, and large maximum aperture			·						·	20	67	76.5	99.3	519
RF 24mm f/1.4 L VCM	£1680		Large aperture wideangle prime in Canon's hybrid range, with aperture ring and weathersealing			·						·	24	67	76.5	99.3	515
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	·		·						·	14	52	74.4	63.1	270
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	·		·						·	30	58	69.6	58	210
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	·		·						·	38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	·		·						·	45	77	83.5	107.3	700
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	·		·						·	34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	·		·						·	50	72	80.4	122.5	750
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras			·						·	23	55	69.2	24.7	120
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture			·						·	39	95	103.8	139.8	1430
RF 28-70mm f/2.8 IS STM	£1250		Smaller, more affordable alternative to RF 24-70mm f/2.8L is designed to be an upgrade over kit zooms	·		·						·	28	67	76.5	92.2	490
RF 35mm f/1.4 L VCM	£1819		Premium 'hybrid' lens with built-in aperture ring and Canon's first Voice Coil Motor for autofocus			·						·	28	67	76.5	99.3	555
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	·		·						·	17	52	74.4	62.8	305
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance			·						·	80	77	89.8	108	950
RF 50mm f/1.4 L VCM	£1540		Classic professional-spec large aperture standard prime, with hybrid design including an aperture ring			·						·	40	67	76.5	99.3	580
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element			·						·	30	43	69.2	40.5	160
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	·		·						·	70	77	89.9	146	1070
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	·		·						·	60	77	83.5	119	695
RF 75-300mm F4-5.6	£289		Extremely affordable telephoto zoom, but with no stabilisation and based on a very old optical design			·						·	150	58	71.2	146.1	507
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless			·						·	85	82	103.2	117.3	1195
NEW RF 85mm f/1.4L VCM	£1680		Pro-spec short-telephoto portrait lens designed for both stills and video use, with an aperture ring			·						·	75	67	76.5	99.3	636
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	·		·						·	35	67	78	91	500
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	·		·						·	26	67	81.5	148	730
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	·		·						·	88	67	79.5	164.7	635
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	·		·						·	90	77	94	208	1530
RF 135mm f/1.8 L IS USM	£2560		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	·		·						·	70	82	89.2	130.3	935
RF 200-800mm f/6.3-9 IS STM	£2300		Ultra-telephoto zoom for full-frame cameras with weather-sealing and relatively manageable size	·		·						·	80	95	102.3	314.1	2050
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	·		·						·	450	82	93	200	930
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	·		·						·	600	95	102	282	1260
FUJIFILM MIRRORLESS																	
XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters							·			18	62	68	52.8	215
XF 8-16mm F2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction							·			25	n/a	88	121.5	805
XF 10-24mm F4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	·						·			24	72	77.6	87	385
XF 14mm F2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag							·			18	58	65	58.4	235
XC 15-45mm F3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	·						·			13	52	62.6	44.2	135
XF 16mm F1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users							·			15	67	73.4	73	375
XF 16mm F2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime							·			17	49	60	45.4	155
XF 16-50mm F2.8-4.8 R LM WR	£699		Compact and lightweight standard zoom with premium optics and weathersealed construction							·			24	58	65	71.4	240
XF 16-55mm F2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance							·			60	77	83.3	106	655
XF 16-55mm F2.8 R LM WR II	£1149		Updated premium standard zoom that's considerably smaller and lighter than its predecessor							·			30	72	78.3	95	410
XF 16-80mm F4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	·						·			35	72	78.3	88.9	440
XF 18mm F1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction							·			20	62	68.8	75.6	370
XF 18mm F2 R	£430	4★	A compact wideangle lens with a quick aperture							·			18	52	64.5	40.6	116
XF 18-55mm F2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	·						·			18	58	65	70.4	310
XF 18-120mm F4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally							·			60	72	77.3	123.5	460
XF 18-135mm F3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for Fujifilm X-T series cameras	·						·			45	77	75.7	97.8	490
XF 23mm F1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design							·			19	58	67	77.8	375
XF 23mm F2 R WR	£419	5★	Compact weather-resistant wideangle prime lens							·			22	43	60	51.9	180
XF 23mm F2.8 R WR	£399	4.5★	Ultra-small, weather-resistant pancake prime with 35mm equivalent view							·			20	39	61.8	23	90
XF 27mm F2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction							·			34	39	62	23	84
XF 30mm F2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification							·			10	43	60	69.5	195
XF 33mm F1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing							·			30	58	67	73.5	360
XF 35mm F1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens							·			28	52	65	54.9	187
XF 35mm F2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match							·			35	43	60	45.9	170
XC 35mm F2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring							·			35	43	58.4	46.5	130
XF 50mm F1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography							·			70	77	87	103.5	845
XF 50mm F2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits							·			39	46	60	59.4	200
XF 50-140mm F2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	·						·			100	72	82.9	175.9	995
XC 50-230mm F4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	·						·			110	58	69.5	111	375
XF 55-200mm F3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	·						·			110	62	75	118	580
XF 56mm F1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing							·			50	67	79.4	76	454
XF 60mm F2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification							·			26.7	39	64.1	70.9	215
XF 70-300mm F4-5.6 R LM OIS WR	£729	5★	Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	·						·			83	67	75	132.5	580
XF 80mm F2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation	·						·			25	62	80	130	750
XF 90mm F2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh							·			60	62	75	105	540
XF 100-400mm F4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	·						·			175	77	94.8	210.5	1375
XF 150-600mm F5.6-8 R LM OIS WR	£1899	4.5★	Long telephoto zoom that employs a small maximum aperture to keep the size and weight low	·						·			240	82	99	314.5	1605
XF 500mm F5.6 R LM OIS WR	£2899		Pro-spec super-telephoto prime that gives 750mm equivalent view and is compatible with teleconverters	·						·			275	95	104.5	255.5	1335

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless Lenses

				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
LAOWA MIRRORLESS																	
6mm F2 Zero-D MFT	£519		Widest-angle rectilinear lens available for Micro Four Thirds cameras, yet still remarkably small				·						9	58	61	52	188
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				·						12	46	50	55	170
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera				·						12	46	54	41	125
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation				·						15	46	55	50	160
18mm f/0.95 APO MFT Argus	£519		Ultra-large aperture, manual focus prime, designed for Micro Four Thirds only				·						20	62	80	83	500
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price				·						25	62	71	86	570
50mm f/2.8 2x Ultra Macro APO MFT	£409		Macro lens for Micro Four Thirds with manual focus, electronic aperture setting and 2x magnification				·						13.6	49	53.5	79	240
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view				·	·		·			8	n/a	45.2	25.5	135
8-16mm f/3.5-5 CF	£579		Ultra-wideangle zoom for APS-C cameras provides 12-24mm equivalent view at an affordable price		·			·	·	·			20	86	88.4	88.5	463
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		·		·	·		·			12	49	60	53	215
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics			·		·	·	·	·		10	37	59.8	25	130
25mm f/0.95 CF APO Argus	£649		Ultra-large aperture lens for APS-C cameras with manual focus and aperture control		·	·		·	·	·			34	62	71.5	81	575
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing			·		·	·	·			35	62	71.5	83	590
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification		·			·		·	·		17	52	57	100	335
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount					·	·		·	·	12	n/a	62.4	66	350
10mm f/2.8 Zero-D FF	£839		Ultra-wideangle prime for full-frame cameras; Laowa's first autofocus lens in its E and Z-mount versions			·		·	·		·	·	12	77	82	70.8	420
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control			·		·	·		·	·	15	37	70	90.9	496
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters					·	·		·	·	19	62	63.5	58	254
12mm f/2.8 Lite Zero-D FF	£699		'Zero distortion' ultra-wide prime that comes in 5- or 14-blade aperture versions, with AF in E and Z mounts			·		·	·		·	·	14	72	77	76.5	377
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control			·		·	·			·	15	77	69.4	93.6	497
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless			·		·	·		·	·	27	52	58	59	228
15mm f/2 Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion			·		·	·		·	·	15	72	66	82	500
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·	·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·	·		·	·	25	82	91	95	747
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras			·		·	·		·	·	50	62	68.5	106.3	562
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras			·		·	·			·	50	72	76.8	103	755
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective			·		·	·			·	50	72	76.8	110	835
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification			·		·	·		·	·	18.5	67	74	117	595
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification			·		·	·			·	16.3	46	53	81	291
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless			·		·	·		·	·	20.5	67	74	120	619
NEW 180mm f/4.5 1.5x Ultra Macro APO	£499		Unique long telephoto macro includes autofocus to 1.5m and electronic aperture setting in E and Z mounts			·		·	·		·	·	30	62	67.6	134.4	522
LEICA MIRRORLESS																	
14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture								·	·	28	n/a	85	131	855
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras								·	·	38	82	88	123	856
28-70mm f/2.8 Vario-Elmarit-SL Asph	£1650		Leica's smallest, lightest and most affordable zoom lens for its full-frame SL mirrorless system								·	·	19	67	73	102	572
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO								·	·	24	67	74.5	83	400
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame L-mount prime is half the weight of the premium APO alternative								·	·	45	67	74.5	83	402
70-200mm f/2.8 Vario-Elmarit-SL Asph	£2780		Optically stabilised and weather-sealed full-frame telephoto zoom, compatible with teleconverters	·							·	·	65	82	89	207	1540
100-400mm f/5-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter	·							·	·	110	82	198	88	1530
NIKON MIRRORLESS																	
12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation	·					·				19	67	72	63.5	205
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	·					·				30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability	·					·				20	62	73	90	315
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras						·				18	46	70	40	135
50-250mm f/4.5-6.3 VR Nikkor Z DX	£379	4.5★	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design	·					·				100	62	74	110	405
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood						·			·	28	112	88.5	124.5	650
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters						·			·	28	82	89	85	485
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8						·			·	19	67	75	101	450
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images						·			·	20	77	84.5	108.5	505
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh						·			·	25	72	78	96.5	450
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5						·			·	35	52	73.5	51	195
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial						·			·	38	82	89	126	805
24-70mm f/2.8 S Nikkor Z II	£2599		All-new pro-spec standard zoom with lightweight design, internal zoom, and declickable control dial						·			·	24	77	84	142	675
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system						·			·	30	72	77.5	88.5	500
24-120mm f/4 S Nikkor Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range						·			·	35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	·					·			·	70	67	76.5	114	570
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras						·			·	20	52	70	23.5	125
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc						·			·	19	52	70	43	155
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling						·			·	19	67	75	120.5	565
28-400mm f/4-8 VR Nikkor Z	£1400	4★	Longest-range superzoom lens for full-frame cameras, includes weather sealing and optical stabilisation	·					·			·	20	77	84.5	141.5	725
35mm f/1.2 S Nikkor Z	£2899	5★	Pro-spec ultra-large aperture prime with premium optics and weather-sealed construction						·			·	30	82	90	150	1060
35mm f/1.4 Nikkor Z	£649	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras						·			·	27	62	74.5	86.5	415
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance						·			·	25	62	73	86	370
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality						·			·	29	52	70	45.5	170
50mm f/1.2 S Nikkor Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'						·			·	45	82	89.5	150	1090
50mm f/1.4 Nikkor Z	£499	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras	·					·			·	37	62	74.5	86.5	420
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness						·			·	40	62	76	86.5	415
50mm f/2.8 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification						·			·	16	46	74.5	66	260
70-180mm f/2.8 Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable						·			·	27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display	·					·			·	100	77	89	220	1360
85mm f/1.2 S Nikkor Z	£2999	5★	Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography						·			·	85	82	102.5	141.5	1160
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh						·			·	80	67	75	99	470
100-400mm f/4.5-5.6 VR S Nikkor Z	£2699	5★	Optically-stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build	·					·			·	75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification	·					·			·	29	62	85	140	630
135mm f/1.8 S Plena Nikkor Z	£2699	5★	Superb portrait lens that gives pin-sharp images with gorgeous bokeh, but is large and heavy in return						·			·	82	82	98	139.5	995
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters	·					·			·	130	95	110	315.5	1955

Mirrorless Lenses

				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	**RRP**	**SCORE**	**SUMMARY**		**MOUNT**										**DIMENSIONS**		
NISI MIRRORLESS																	
9mm f/2.8 ASPH	£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras			·		·	·	·			20	67	74	78	364
15mm f/4 ASPH	£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars			·		·	·	·		·	13	72	75.6	80.5	470
OLYMPUS / OM SYSTEM MIRRORLESS																	
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof				·						20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof				·						12	n/a	62	80	315
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters				·						23	72	77	88.5	411
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				·						20	n/a	56	12.8	30
9-18mm f/4-5.6 ED II	£600		Updated ultra-wideangle zoom gains water-repellant fluorine coating and OM System branding				·						25	52	56.2	49.3	154
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				·						20	46	56	43	130
12-40mm f/2.8 ED Pro II	£899		Gains uprated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge				·						20	62	69.9	84	382
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths				·						23	58	63.4	70	254
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	·			·						15	72	77.5	116.5	561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics				·						22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens				·						25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control				·						20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance				·						50	58	63.5	83	285
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work				·						20	62	68.2	87	390
17mm f/1.8 II	£479		Updated version of this classic small prime lens, now with weather-sealed construction				·						25	46	57.6	37.6	112
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label				·						25	58	63.4	61.7	247
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF				·						30	62	70	87	410
25mm f/1.8 II	£399		Updated bright-aperture ultra-compact prime gains weather-resistant construction				·						25	46	59.4	42	156
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g				·						9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class				·						70	72	79.4	160	760
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction				·						70	62	68.9	99.4	382
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length				·						90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics				·						50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing				·						50	37	56	46	116
NEW 50-200mm f/2.8 ED IS Pro	£2999	5★	Superbly sharp pro-spec optically-stabilised telephoto zoom that's compatible with teleconverters	·			·						78	77	91.4	225.8	1075
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof				·						19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting				·						90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots				·						84	58	64	69	305
90mm f/3.5 Macro ED IS Pro	£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation	·			·						22	62	69.8	136	453
100-400mm f/5-6.3 ED IS II	£1299		Updated ultra-telephoto zoom, now with more easily-removable tripod mount ring and full Sync IS support	·			·						130	72	86.4	205.6	1125
150-600mm f/5-6.3 ED IS	£2499	4.5★	Optically stabilised ultra-telephoto zoom that offers a massive 300-1200mm equivalent range	·			·						280	95	109.4	264.4	2065
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	·			·						140	77	92.5	227	1270
PANASONIC MIRRORLESS																	
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive				·						25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera				·						10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics				·						23	67	73.4	88	315
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view				·						9.5	55	60.8	52	130
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range				·						28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring				·						20	62	70	70	335
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Fast standard zoom with reduced focus breathing and smooth aperture operation for video	·			·						15	58	67.6	73.8	306
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	·			·						20	62	68	86	320
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	·			·						20	58	66	71	210
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	·			·						20	37	61	26.8	95
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens	·			·						30	58	67	75	265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion				·						20	46	57.5	36	115
G 20mm f/1.7 ASPH II	£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options				·						20	46	25.5	63	87
DG 25mm f/1.4 Leica Summilux II Asph	£580	5★	Lovely fast standard prime with dust- and splash-resistant construction				·						30	46	63	54.5	205
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality				·						25	46	60.8	52	125
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7				·						28	77	87.6	127.6	654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	·			·						10	46	58.8	63.5	180
DG 35-100mm f/2.8 Power OIS Leica Vario-Elmarit	£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings	·			·						85	58	67.4	99.9	360
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	·			·						90	46	55.5	50	135
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	·			·						50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	·			·						37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	·			·						15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	·			·						90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	·			·						90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	·			·						100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	·			·						75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS	·			·						150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility	·			·						130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	·			·						115	77	87.5	174	1245
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing								·	·	15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction								·	·	25	77	85	99.6	500
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable								·	·	18	67	73.6	82	340
S 18-40mm f/4.5-6.3	£519		World's smallest and lightest full-frame zoom lens, designed to match the Lumix S9 camera								·	·	15	62	67.9	40.9	155
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view								·	·	15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact								·	·	24	67	73.6	82	310
S 26mm f/8	£219		Slim and ultra-lightweight 'pancake' prime, but manual-focus only and with a fixed f/8 aperture								·	·	25	n/a	67.1	18.1	58
S 24-60mm f/2.8	£899	4.5★	Relatively small, lightweight and affordable large-aperture zoom that gives consistently fine images								·	·	19	77	84.0	99.9	544
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism								·	·	37	82	90.9	140	935

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

Mirrorless Lenses

				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	·							·	·	30	77	84.0	118	680
S 28-200mm f/4-7.1 Macro OIS	£899	4.5★	Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return	·							·	·	14	67	77.3	93.4	413
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting								·	·	24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring								·	·	44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine images but can struggle with close focus								·	·	45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes								·	·	80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	·							·	·	95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	·							·	·	92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	·							·	·	54	77	84.0	148	790
S 100mm f/2.8 Macro	£999	5★	Unusually small and lightweight short-telephoto macro that offers life-size magnification								·	·	20	67	73.6	82	298
NEW S 100-500mm f/5-7.1 OIS	£1799	4.5★	Impressively compact ultra-telephoto zoom, with excellent optics and superb stabilisation	·							·	·	80	82	92	196.1	1285
SAMYANG MIRRORLESS																	
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting				·						9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		·			·		·			30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		·		·	·		·			20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		·		·	·		·			38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		·		·	·		·			50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras		·		·	·		·			65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		·		·	·		·			90	58	73.7	64.5	320
12mm f/2 AF	£402	4★	Affordable large-aperture ultra-wide prime for APS-C cameras, available in E, X, and Canon RF mounts			·		·		·			19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras					·				·	20	n/a	85.5	97.5	505
14-24mm f/2.8 FE AF	£1050		Remarkably small and lightweight weather-sealed ultra-wideangle zoom that accepts 77mm filters					·				·	18	77	88.8	98.6	445
16mm f/2.8 P FE AF	£348		Extremely affordable and lightweight weather-sealed ultra-wideangle prime for Sony full-frame cameras					·				·	12	62	69.8	70.5	207
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras					·				·	25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography					·				·	19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras					·				·	24	49	61.8	37	93
NEW 24-60mm f/2.8 FE AF	£636		Large aperture standard zoom that's dramatically lighter than the firm's previous 24-70mm f/2.8					·				·	18	72	78	126	494
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture					·				·	35	82	88	128.5	1027
35-150mm f/2-2.8 FE AF	£1319		Ultra-large-aperture zoom with weather-sealed construction and video-friendly features					·				·	33	82	92.8	157.4	1231
35mm f/1.4 FE AF II	£635	4.5★	Large-aperture prime with AF-stop button and custom mode switch for manual focus ring					·				·	29	67	75	115	659
35mm f/1.4 P FE AF	£528		Third-generation 'Prima' lens includes weathersealing and a USB-C port for firmware updates					·				·	30	67	75	99.2	470
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring					·				·	29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras					·				·	35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless					·				·	45	49	61.8	56.1	162
50mm f/1.4 FE AF II	£599	4.5★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design					·				·	40	72	80.1	88.9	420
75mm f/1.8 AF	£380	4.5★	Small, lightweight short telephoto for full-frame Sony, also available in Fujifilm X mount					·		·		·	69	58	65	69	230
85mm f/1.4 FE AF II	£639		Relatively lightweight prime with a focus hold button and custom mode switch					·				·	85	72	83.4	99.5	507
85mm f/1.8 P FE AF	£348		Small, lightweight and affordable short telephoto prime that doesn't skimp on features					·				·	80	62	69.8	71.5	272
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portraiture and astrophotography					·				·	69	82	93.4	129.6	772
SIGMA MIRRORLESS																	
10-18mm f/2.8 DC DN | C	£600	4.5★	Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras					·		·	·		11.6	67	72.2	64	255
12mm f/1.4 DC | C	£519		Ultra-wideangle large-aperture prime for APS-C cameras, with aperture ring (control dial on RF)			·		·		·			17.2	62	68	69.4	225
16mm f/1.4 DC DN | C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design		·		·	·		·	·		25	67	72.2	92.3	405
16-300mm f/3.5-6.7 DC OS | C	£599	4★	All-in-one superzoom lens for APS-C cameras with an enormous 24-450mm equivalent range	·		·		·		·	·		17	67	73.8	121.4	615
17-40mm f/1.8 DC | A	£779	4★	Ultra-large-aperture 25.5-60mm equivalent zoom for APS-C cameras, with aperture ring/control dial			·		·		·	·		28	67	72.9	117.9	525
18-50mm f/2.8 DC DN | C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation			·		·		·	·		12.1	55	61.6	76.5	290
23mm f/1.4 DC DN | C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view					·		·	·		25	52	65.8	76.9	340
30mm f/1.4 DC DN | C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4		·		·	·		·	·		30	52	64.8	73	140
56mm f/1.4 DC DN | C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds		·		·	·		·	·		50	55	66.5	59.5	280
14mm f/1.4 DG DN | A	£1399	5★	World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind					·			·	·	30	n/a	101.4	149.9	1170
14-24mm f/2.8 DG DN | A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent					·			·	·	28	n/a	85	131	795
15mm f/1.4 DG DN Fisheye | A	£1859		Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view					·			·	·	38.5	n/a	104	157.9	1360
16-28mm f/2.8 DG DN | C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8					·			·	·	25	72	77.2	100.6	450
17mm f/4 DG DN | C I-series	£550	4★	Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction					·			·	·	12	55	64	48.8	225
20mm f/1.4 DG DN | A	£859		Bright wideangle prime that includes an array of features designed for astrophotography					·			·	·	23	82	87.8	111.2	635
20mm f/2 DG DN | C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction					·			·	·	22	62	70	74.4	370
NEW 20-200mm f/3.5-6.3 DG | C	£799		World's first full-frame all-in-one superzoom lens with a 20mm ultra-wideangle setting					·			·	·	16.5	72	77.2	115.5	550
24mm f/1.4 DG DN | A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder					·			·	·	25	72	75.7	95.5	520
24mm f/2 DG DN | C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics					·			·	·	24.5	62	70	74	360
24mm f/3.5 DG DN | C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification					·			·	·	10.8	55	64	48.8	225
24-70mm f/2.8 DG DN II | A	£1179	5★	Second-generation standard zoom gains updated optics, faster autofocus, and aperture ring					·			·	·	17	82	87.8	120.2	745
28-45mm f/1.8 DG DN | A	£1299	4★	World's largest-aperture full-frame zoom, but at the expense of bulk and limited focal-length range					·			·	·	30	82	87.8	151.4	960
28-70mm f/2.8 DG DN | C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom					·			·	·	19	67	72.2	101.5	470
28-105mm f/2.8 DG DN | A	£1399	4.5★	Versatile large-aperture standard zoom, with fine optics and longer than usual telephoto end					·			·	·	40	82	87.8	157.9	995
35mm f/1.2 DG DN | A	£1459		Ultra-large aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics					·			·	·	30	82	87.8	136.2	1090
NEW 35mm f/1.2 DG II | A	£1299		Second-generation f/1.2 lens promises improved image quality in a significantly smaller size					·			·	·	28	72	77.2	115.5	550
35mm f/1.4 DG DN | A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls					·			·	·	30	67	75.7	109.5	645
35mm f/2 DG DN | C I-series	£550		Everyday walkaround prime that promises premium optical performance					·			·	·	27	58	70	65	325
45mm f/2.8 DG DN | C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction					·			·	·	24	55	64	46.2	215
50mm f/1.2 DG DN | A	£1399	5★	Fully featured ultra large-aperture standard prime that's surprisingly compact and affordable					·			·	·	40	72	81	108.8	745
50mm f/1.4 DG DN | A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens					·			·	·	45	72	78.2	109.5	670
50mm f/2 DG DN | C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring					·			·	·	45	58	70	68	350
65mm f/2 DG DN | C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur					·			·	·	55	62	72	74.7	405
70-200mm f/2.8 DG DN OS | S	£1499	5★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and declickable aperture ring	·				·			·	·	65	77	90.6	205	1345
85mm f/1.4 DG DN | A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent					·			·	·	85	77	82.4	94.1	630
90mm f/2.8 DG DN | C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits					·			·	·	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS | C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	·				·		·	·	·	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro | A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality					·			·	·	29.5	62	74	133.6	715
60-600mm f/4.5-6.3 DG DN OS | S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm	·				·			·	·	45	105	119.4	281.2	2485
NEW 135mm f/1.4 DG | A	£1649	5★	Unique portrait lens that's the world's longest focal-length f/1.4 autofocus optic					·			·	·	110	105	111.7	135.5	1430
150-600mm f/5-6.3 DG DN OS | S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package	·				·			·	·	58	95	109.4	263.6	2100
200mm f/2 DG OS | S	£2999	5★	Large-aperture telephoto prime with optical stabilisation and dust/splash-resistant design	·				·			·	·	170	105	118.9	201	1820
500mm f/5.6 DG DN OS | S	£2779		Impressively portable long telephoto prime, with optical stabilisation plus dust- and splashproof build	·				·			·	·	320	95	107.6	234.7	1370

Mirrorless Lenses

				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
SONY MIRRORLESS																	
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	·				·					25	62	70	63.5	225
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction					·					13	62	69.8	55	178
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers					·					15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring					·					17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus					·					24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS II	£289		Updated compact powerzoom kit lens gains support for video and stills shooting at 120 frames per second	·				·					25	40.5	66	31.2	107
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras					·					33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	·				·					35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	·				·					25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	·				·					45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	·				·					40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	·				·					45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	·				·					50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	·				·					30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras					·					20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies					·					16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras					·					9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	·				·					30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	·				·					39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	·				·					100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	·				·					110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality					·				·	28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics					·				·	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters					·				·	25	n/a	83	99.8	460
FE 16-25mm F2.8 G	£1249	4.5★	Compact, affordable and well-featured f/2.8 wideangle zoom, but with somewhat restrictive range					·				·	18	67	78.4	91.4	409
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction					·				·	28	82	88.5	121.6	680
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing					·				·	22	82	87.8	111.5	547
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	·				·				·	28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation					·				·	23	72	80.5	88.1	353
FE 16mm f/1.8 G	£849	4★	Remarkably small large aperture ultra-wideangle prime, includes weather sealing and aperture ring					·				·	15	67	73.8	75	304
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction					·				·	18	67	84.7	73.5	373
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price					·				·	30	72	78.7	99	488
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction					·				·	24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction					·				·	24	49	68	45	162
FE 24-50mm f/2.8 G	£1149	4★	Large-aperture standard zoom with relatively compact size but limited focal-length range					·				·	33	67	74.8	92.3	440
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results					·				·	38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly					·				·	30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	·				·				·	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	·				·				·	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant	·				·				·	50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness					·				·	29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C					·				·	30	40.5	67	45	167
FE 28-70mm f/2 GM	£3049	5★	Remarkable ultra-large aperture standard zoom that boasts superb optics in a reasonable size					·				·	38	86	92.9	139.8	918
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	·				·				·	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	·				·				·	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture					·				·	30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor					·				·	27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies					·				·	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver					·				·	35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build					·				·	28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling					·				·	40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class					·				·	45	72	83.5	108	778
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup					·				·	38	67	80.6	96	516
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus					·				·	45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation					·				·	35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing					·				·	16	55	70.8	71	236
FE 50-150mm f/2 GM	£3799	5★	Premium ultra-large-aperture full-frame telephoto zoom that's ideal for portrait and event photography					·				·	40	95	102.8	200	1340
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light					·				·	50	49	64.4	70.5	281
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	·				·				·	96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	·				·				·	40	77	88	200	1045
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation	·				·				·	100	72	80	175	840
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature	·				·				·	26	72	82.2	149	794
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	·				·				·	90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction					·				·	80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens					·				·	80	77	89.5	107.5	820
FE 85mm f/1.4 GM II	£1849	5★	Updated short-telephoto portrait lens provides even better image quality in a lighter design					·				·	85	77	84.7	107.3	642
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	·				·				·	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	·				·				·	57	72	85.2	118.1	700
NEW FE 100mm f/2.8 Macro GM OSS	£1400		High-end macro lens that provides 1.4x magnification, with an aperture ring and optical stabilisation	·				·				·	26	67	81.4	147.9	646
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	·				·				·	98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh					·				·	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	·				·				·	240	95	111.5	318	2115
FE 400-800mm f/6.3-8 G OSS	£2549	4.5★	Unique ultra-telephoto zoom, that uses an internal zoom mechanism and is compatible with teleconverters	·				·				·	170	105	119.8	346	2475

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT										DIMENSIONS		
TAMRON MIRRORLESS																	
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction			·		·					15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation	·				·		·			19	67	74.6	119.3	525
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in Canon RF, Fujifilm X, Nikon Z and Sony E mounts	·		·		·	·	·			15	67	75.5	125.6	620
16-30mm F/2.8 Di III VXD G2	£849		Second-generation ultra-wideangle f/2.8 zoom with moisture-resistant construction, fits Nikon Z and Sony E					·	·			·	19	67	74.8	101.8	440
17-28mm F/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus					·				·	19	67	73	99	420
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range					·				·	30	67	74.8	114.4	460
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build					·				·	11	67	73	64	220
20-40mm F/2.8 Di III VXD	£879	4.5★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras					·				·	17	67	74.4	86.5	365
24mm F/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras					·				·	12	67	73	64	215
28-75mm F/2.8 Di III VXD G2	£849	4.5★	Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics					·				·	18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation					·				·	19	67	74	117	575
28-300mm F/4-7.1 Di III VC VXD	£879		Full-frame superzoom with built-in optical stabilisation, but restricted wideangle and maximum aperture	·				·				·	19	67	77	126	610
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes					·				·	15	67	73	64	210
35-150mm F/2.0-2.8 Di III VXD	£1599	4★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance					·				·	33	82	89	158	1165
50-300mm F/4.5-6.3 Di III VC VXD	£819	5★	Impressively sharp yet compact telephoto zoom, with useful focal-length range and close-up capability	·				·				·	22	67	75	150	665
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm	·				·	·			·	25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VC VXD G2	£1330	4.5★	Updated large-aperture telephoto zoom gains optical stabilisation while staying compact	·				·	·			·	85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts					·	·			·	80	67	77	148	545
90mm F/2.8 Di III Macro VXD	£600		Attractively priced macro lens that gives life-size magnification and includes moisture-resistant construction					·	·			·	23	67	79.2	126.5	640
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts	·				·		·		·	60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																	
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting				·						17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture				·						15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings				·						17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production				·						37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras				·						23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view				·						34	77	82.5	87.7	860
18mm f/2.8 Color-Skopar	£469		Slimline, moderately wideangle manual-focus lens for APS-C mirrorless cameras, available in silver or black							·			17	43	59.3	23.5	115
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts						·	·			18	46	59.3	43.8	214
27mm f/2 Ultron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view							·			25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras							·			35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor						·	·			30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification						·	·			16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring							·			39	58	63.9	49	290
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion					·				·	50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters					·	·			·	30	58	66.4	62.3	294
21mm f/1.4 Nokton Aspherical	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras					·				·	25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation					·				·	20	52	62.8	39.9	230
28mm f/1.5 Nokton Aspherical	£799		Relatively small large-aperture wideangle prime, with manual focus and aperture control					·	·			·	28	49	62.6	55	320
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video					·				·	30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements					·				·	30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses					·	·			·	35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh			·		·	·			·	35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable					·				·	35	58	66.5	51.9	340
50mm f/1.0 Nokton Asph	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF, Nikon Z, and Sony E mount			·		·	·			·	45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur					·				·	45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism					·				·	45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing					·	·			·	45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction					·	·			·	31	67	78	91.3	625
75mm f/1.5 Nokton Aspherical	£849		Short telephoto, manual-focus portrait lens for Canon RF-mount mirrorless cameras			·						·	50	62	71.9	74	525
75mm f/1.8 Portrait Heliar	£899		Unusual short-telephoto portrait lens with spherical aberration control to manipulate out-of-focus blur					·				·	70	62	70	88	515
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics					·				·	35	58	78.4	99.7	771
ZEISS MIRRORLESS																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance					·		·			18	67	82	68	270
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras					·		·			23	52	72	76	200
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens					·		·			15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony					·				·	25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras					·				·	25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality					·				·	20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics					·				·	25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users					·				·	30	52	62	59	340
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability					·				·	24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users					·				·	45	52	62	59	320
Otus ML 50mm f/1.4	£2100		Premium manual-focus large aperture standard prime for Canon, Nikon and Sony users			·		·	·			·	50	67	77	100	677
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	·				·				·	80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series					·				·	80	52	62.5	108	594
Otus ML 85mm f/1.4	£2350		Premium manual-focus large aperture short-telephoto portrait prime for Canon, Nikon and Sony users			·		·	·			·	80	77	88	113	1033
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	·				·				·	87	67	84	120	614

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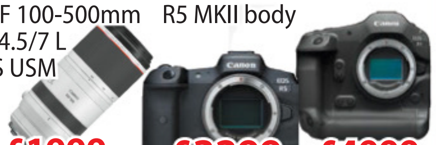

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18-35 F3.5/4.5 AFS	£299
18-105 F3.5/5.6 VR DX AFS	£199
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£449
20 F1.8 AFS box	£499
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1199
24-70 F2.8 AFS box	£599
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.8 AFS DX	£149
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£69
55-200 F4.5/5.6 AFS VR DX box	£99
55-300 F4.5/5.6 AFS DX VR	£229
70-200 F2.8 E FL AFS box	£1399
70-300 F4.5/5.6 E AF P VR	£449
70-300 F4.5/5.6 AFS VR	£299
105 F2 DC	£699
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR box	£999
300 F2.8 AFS VRII	£2399
300 F4 E PF VR box	£899
500 F4 E FL ED VR	£4499
500 F5.6 E PF VR AFS box	£1699
600 F4 AFS VR	£3499
TC14-EIII	£349
TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box	£199
TC20-EII	£99

SIGMA NAF USED

8 F3.5 DC	£399
10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£99
12-24 F4.5/5.6 II HSM	£349
24-105 F4 DG OS	£499
35 F1.4 Art	£499
50 F1.4 Art	£499
70-200 F2.8 Sport box	£799
105 F2.8 EX DG HSM OS	£299
120-300 F2.8 OS sport box	£1299
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem	£699
180 F2.8 OS macro	£499
TC-1401 1.4x extender	£149

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FLASH / ACCESSORIES USED

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SB-400	£149
SB-700 box	£149
SB-900 box	£149
SU-800 commander	£149
DR-6 or DR-5 angle finder each	£149
MC-36A rem	£149
MC-30A rem	£79

NIKON 35MM BODIES/LENSES USED

F5 body box	£699
F4 body box	£499
F801/F601 body each	£99
F3HP body box	£799
F2 + DP-1 black	£599
F + plain prism	£499
FM2N body	£399/599
28-85 F3.5/4.5 AIS	£249
35 F2 AIS	£349
35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£299
300 F4.5 ED AIS box	£399
PB-6 bellows	£199
PB-5 or PB-4 bellows each	£199

Fujifilm Used

GFX 32-64mm F4 WR

£1199

Olympus Used

OM-1 MKII Body

£1299

Panasonic Used

9mm F1.7 Leica DG

£399

Sony Used

200-600mm F5.6/6.3

£1299

Canon FD Used

EOS 3 body

£599

Cambo Used

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5x4
Monorail

£499

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X Pro 1 body	£429
16 F1.4 WR box	£349
16-55 F2.8 XF	£499
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£349
27 F2.8 XF	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£799
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R box	£349
56 F1.2 R	£399
1.4x XF conv	£249
X500 flash	£249
EF-42 flash	£99

FUJI GF DIGITAL USED

GF 32-64 F4 WR box	£1199
GF 45-100 F4 WR box	£1199
GF 250 F4 WR box	£1199

OLYMPUS MICRO 4/3 USED

OM-1 MKII body	£1299
OM-1 body box	£899
E-M10 MKIII body	£379
7-14 F2.8 Pro	£699
8-25 F4 Pro	£749
9-18 F4/5.6	£349
12-100 F4	£799
14-150 F4/5.6 ED MKII	£349
25 F1.8	£249
30 F3.5 macro box	£199
40-150 F2.8 Pro box	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
60 F2.8 macro	£349
75-300 F4.8/6.7 MSCII	£349
100-400 F5/6.3 IS box	£699
HLD-10 grip box	£299

PANASONIC MICRO 4/3 USED

G9 body box	£499
BG9 grip	£99
7-14 F4	£399
8-18 F2.8/4 box	£599
9 F1.7 Leica DG	£399
12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
14 F2	£149
14-42 F3.5/5.6	£99
14-140 F3.5/5.6	£299
25 F1.4 box	£399
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
60 F2.8 macro	£339
100-300 F4/5.6 MKII	£429

SONY FE MOUNT DIGITAL USED

A7R MKV body	£2499
A7 MKIII body	£999
20 F1.8 G box	£649
24-240 F3.5/6.3 OSS box	£499
50 F1.2 GM	£1299
50 F1.4 ZA	£799
70-200 F2.8 GMII	£1899
70-200 F4 G	£699
85 F1.4 GM	£999
100 F2.8 GM	£699
200-600 F5.6/6.3 box	£1299
2x conv E	£349
Sigma 35 F1.2 Art	£699
Sigma 85 F1.4 Art	£699
Tamron 150-500 F5/6.7 VC	£899
Voigtlander 50 F2 APO MF	£499

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CANON 35MM USED

EOS 3 body	£599
A1 body box	£199
AE-1 body silver	£129
AE-1P body black Box	£299
AE-1P body silver	£219
FD 200 F4 macro	£299

MINOLTA MD USED

X-700 body	£199
X-300 body	£99

OLYMPUS OM USED

OM-1N body black box	£299
OM-1 body	£179
OM-2N body black	£299
OM-2N body silver	£299
OM-10 body	£99
Olympus bellows	£149

LEICA USED

Voigtlander 50 F3.5 Heliar	£369
Televid 77 + 32x eyepiece	£599

5x4 MONORAIL USED

Cambo Master 6 5x4 monorail	£499
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Wista 6x7 roll film holder	£149
Wista 6x9 roll film holder	£149

GITZO USED

GH3382 QD ball head	£329
GT3541LS	£499
GT5540LS	£599
GT5541LS	£699
GT5543LS	£699
G2220 Explorer	£199
G2380 Fluidhead	£239
GM5561 monopod	£249

BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX ETC. MEDIUM FORMAT USED

BRONICA ETR 645 USED

ETRSi + 75 + WLF +120 back	£699
ETRSi body	£299
40 F4 PE	£429
50 F2.8 E MC	£199
100 F4 PE macro	£299
100 F4 E macro	£199
135 F4 PE	£349
150 F3.5 PE	£299
150 F3.5 E	£179
250 F5.6 E	£149
120 back RWC late	£99
135W back	£599
135N back	£249
Speed grip E	£99
WLF	£149
Sports finder	£299
AEIII prism	£349
AEII prism	£199
Rotary or plain prism E	£149
Macro bellows E	£149

BRONICA SQ 6x6 USED

SQA, 80, WLF,120 back	£699
SQB, 80 plain prism, 120 back	£799
SQB, 80, WLF, 120 back	£799
150 F3.5 S	£299
1.4x converter PS box	£299
2x converter PS box	£149
SQAi 120 back late	£149
SQA 120 back early	£99
SQAi waist level finder	£169
SQAi prism AE late	£399
Plain prism S	£199
Prism AE early	£249
SQA speed grip	£99

BRONICA GS 6x7 USED

GS body, 100 F3.5, RFH, AE prism	£799
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Speed grip G	£139
AE prism	£199

HASSELBLAD 6x6 USED

903SWC c/w viewfinder	£3499
503CW, 80 F2.8 CFE, A12, WLF	£3999
503CW body box	£1999
501CM, 80 F2.8, A12, WLF	£2999
501C body black	£999
40 F4 CFE	£1799
50 F4 black T*	£299
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150 F4 CFI	£899
150 F4 CF	£499
150 F4 Black T*	£399
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250 F5.6 black T*	£299
Winder CW	£199
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PM45 prism	£399
PM 90 prism	£369
WLF chrome	£399
A12 magazine	£199/499
Macro bellows & hood	£299

MAMIYA 645 MF USED

645 Pro TL body box	£399
645 Super body box	£299
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
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Extension tubes each	£29

MAMIYA 7 RF 6x7 USED

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210 F8	£399
Polarising filter ZE702 box	£149

MAMIYA RB 6x7 USED

RB 67 Pro S body	£399
150 F4 soft	£199
180 F4.5	£199
Pro SD 645 back	£249
WLF	£129
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Chimney box	£149
Multi-angle grip	£169

PENTAX 645 AF USED

33-55 F4.5 FA	£499
35 F3.5 FA HD	£699
45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
200 F4 FA	£399
300 F5.6 FA	£499
400 F5.6 FA	£499

PENTAX 645 MF USED

55 F2.8	£299
80-160 F4.5	£299
135 F4 leaf box	£399
200 F4	£299
300 F4 green T*	£499
1.4x or 2x converter each	£149
Auto ext tube set	£149
Helicoid ext tube	£199
REF converter angle finder	£149

PENTAX 6x7 USED

67II body + AE prism	£1999
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45 F4 early	£399
55 F4 late	£599
75 F4.5 shift box	£499
75 F4.5 box.	£499
90-180 F5.6	£399
100 F4 macro box	£599
120 F3.5 soft focus	£299
135 F4 macro	£299
165 F2.8	£199
165 F4 leaf	£499
300 F4 latest	£199
400 F4 early	£399
Wooden grip	£149
REF converter angle finder	£149
Helicoid ext tube	£149

LIGHTMETERS USED

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Sekonic L358	£149

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45 MEGA PIXELS | 30 fps | 3.1" | IS | 8K

Incredible 45-megapixel resolution meets breath-taking speed up to 30fps and up to 8K 60p RAW video. The result is a camera that excels in every genre of visual story telling. DIGIC Accelerator technology powers Dual Pixel Intelligent AF – now with next-generation Eye Control AF and Action Priority mode.

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+ RF 24-105MM F/4L £4,899*

*Prices after £500 cashback claimed from Canon UK. See website to learn more.

SONY A6700

Next generation creativity on the go

£100 CASHBACK
Available 01.10.25 - 31.01.26

26.0 MEGA PIXELS | 11 fps | 3.0" | IS | 4K

The a6700 combines the latest AI technology with Sony's outstanding a-series image quality in a compact APS-C camera body. Offering enhanced subject recognition, the latest technology for capturing stills and movies, and E-mount lens compatibility, the lightweight a6700 is designed for creative adventures, anytime, anywhere.

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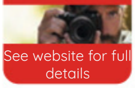

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+ 18-135MM F/3.5-5.6 £1,549*

*Prices after £100 cashback claimed from Sony UK. See website to learn more.

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Normally £1,349

CANON EOS R8

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BODY ONLY
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SONY A7 IV

£150 CASH BACK

BODY ONLY
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SONY FE 200-600MM

F/5.6-6.3 G OSS

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F/4 L IS STM

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CANON RF 100-400MM

F/5.6-8 IS USM

SAVE £72

OUR PRICE
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FUJIFILM X-E5

The Refined Classic

40.2 MEGA PIXELS | 20 fps | 3.0" | IS | 6K

A modern classic can't simply mimic what has gone before. Nor can it ignore what has preceded it. It should respect its lineage, by refining a concept without losing its essence. FUJIFILM X-E5 embodies what it means to be a modern classic, combining a sophisticated, elegant design with analogue controls that inspire image making.

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+ XF 50MM F/2 £1,549

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12 months 0% finance available. See website to learn more.

NIKON ZR

Born Cinematic

NEW!
Expected October 2025

24.5 MEGA PIXELS | 253 FOCUS POINTS | 4.0" | IS | 6K

Built for filmmakers and creators on the move, the ZR is the lightest all-in-one cinema camera around. Whether you're shooting short-form content or your next indie film, welcome to cinematic shooting without the bulk. Creative video modes and RED-curated presets deliver content with a filmic look and feel straight out of the camera. No editing necessary.

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F/4-5.6 R LM OIS WR

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F/5.6-8 R LM OIS WR

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NIKON Z6 III

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F/2.8 S II

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SIGMA 35MM F/1.2 DG II | ART

The wide-standard prime redefined

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With its improved design, the lens delivers unparalleled rendering power, high-resolution clarity and large, beautiful bokeh in a more portable form.

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TAMRON 70-180MM

F/2.8 Di III VC VXD G2

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SONY E-MOUNT

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SONY E-MOUNT

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F/2.8 DI III-A VC RXD
SONY E / FUJIFILM X

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TAMRON 18-300MM

F/3.5-6.3 DI III-A VC VXD
SONY E MOUNT

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TAMRON 28-75MM

F/2.8 DI III VXD G2
SONY E / NIKON Z

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SAMYANG AF 24-60MM

f/2.8

This lens offers a full-frame focal range that covers wide to standard subjects, which is ideal for photographers and hybrid creators who want to shoot different genres with a single portable zoom. With a constant f/2.8 aperture it provides consistent exposure and control over depth of field, while maintaining excellent low-light capability.

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906896	Canon 24-105mm f4 L IS II USM EF Lens	**£699**
908199	Canon 24-70mm f2.8L II USM EF Lens	**£799**
907373	Canon 28-135mm f3.5-5.6 EF IS USM Lens	**£179**
901719	Canon 28-300mm f3.5-5.6L IS USM EF Lens	**£999**
907196	Canon 50mm f1.4 USM EF Lens	**£179**
908193	Canon 50mm f1.8 STM EF Lens	**£89**
908192	Canon 55-250mm f4-5.6 IS STM EF-S Lens	**£179**
907966	Canon 75-300mm f4-5.6 III EF Lens	**£109**
907532	Canon 80-200mm f4.5-5.6 EF II Lens	**£69**
906789	Canon 85mm f1.4L IS USM EF Lens	**£1099**
907539	Canon 85mm f1.8 USM EF Lens	**£199**
908214	Canon EF To RF Mount Adapter	**£99**
907542	Canon EOS 100D DSLR & 18-135mm IS Lens	**£329**
908169	Canon EOS 1300D DSLR & 18-55mm Lens	**£299**
908167	Canon EOS 2000D DSLR & 18-55mm Lens	**£349**
908123	Canon EOS 4000D DSLR & 18-55mm Lens	**£299**
908135	Canon EOS 600D DSLR & 18-55mm Lens	**£299**
906001	Canon EOS 750D DSLR & 18-55mm Lens	**£379**
907531	Canon EOS 90D DSLR & 18-55mm Lens	**£899**
907992	Canon EOS R Mirrorless Body	**£849**
908211	Canon EOS R10 Mirrorless & 18-45mm Lens	**£879**
907960	Canon EOS R100 Mirrorless & 18-45mm Lens	**£449**
908059	Canon EOS R5 Mirrorless Body	**£2249**
908143	Canon EOS R6 Mark II Mirrorless Body	**£1849**
908195	Canon EOS R6 Mirrorless Body	**£1299**
908142	Canon EOS R8 Mirrorless Body	**£1049**
908042	Canon RF 100-400mm f5.6-8 IS USM Lens	**£599**
907652	Canon RF 100mm f2.8 L Macro IS USM Lens	**£999**
907993	Canon RF 16mm f2.8 STM Lens	**£219**
908216	Canon RF 24-105mm f4 L IS USM Lens	**£999**
908173	Canon RF 24-240mm f4-6.3 IS USM Lens	**£719**
907873	Canon RF 24-50mm f4.5-6.3 IS STM Lens	**£199**
907165	Canon RF 28mm f2.8 STM Lens	**£229**
906675	Canon RF 70-200mm f2.8L IS USM Lens	**£1999**
907555	Canon RF 70-200mm f4L IS USM Lens	**£1199**
908114	Canon RF 85mm f2 Macro IS STM Lens	**£479**

Used Fujifilm

907773	Fujifilm 14mm f2.8 R XF Lens	**£299**
907984	Fujifilm 18-55mm f2.8-4 R LM OIS XF Lens	**£299**
908107	Fujifilm 23mm f2 R WR XF Lens	**£299**
906946	Fujifilm 35mm f1.4 R XF Lens	**£349**
905706	Fujifilm 35mm f2 R WR XF Lens	**£269**
907325	Fujifilm 50mm f2 R WR XF Lens	**£299**
907921	Fujifilm 90mm f2 R LM WR XF Lens	**£549**
907617	Fujifilm X-E1 Mirrorless Camera Body	**£299**
906012	Fujifilm X-T3 Mirrorless Camera Body	**£749**
907982	Fujifilm X-T4 Mirrorless Camera Body	**£799**
903422	Fujifilm X-T4 Mirrorless Camera Body	**£899**
908029	Fujifilm X100VI Digital Camera (Black)	**£1599**

Used Nikon

908131	Nikon 10-20mm f4.5-5.6G AF-P DX VR Lens	**£189**
907703	Nikon 105mm f2.8G IF-ED AF-S VR Micro Lens	**£399**
908099	Nikon 14-24mm f2.8G ED AF-S Lens	**£499**
907330	Nikon 17-55mm f2.8G ED AF-S DX Lens	**£249**
908066	Nikon 18-200mm f3.5-5.6G ED AF-S VR II Lens	**£199**
907549	Nikon 24mm f1.8G ED AF-S NIKKOR Lens	**£349**
907566	Nikon 28-300mm f3.5-5.6G ED AFS VR Lens	**£449**
906967	Nikon 300mm f4E PF AF-S NIKKOR ED VR Lens	**£799**
907851	Nikon 35mm f1.8G AF-S DX NIKKOR Lens	**£99**
908072	Nikon 35mm f1.8G ED AF-S NIKKOR Lens	**£299**
907786	Nikon 40mm f2.8G AF-S DX Micro NIKKOR Lens	**£169**
907286	Nikon 500mm f5.6E PF ED AF-S NIKKOR VR Lens	**£2159**
908089	Nikon 50mm f1.4G AFS Lens	**£149**
907406	Nikon 50mm f1.8G AF-S NIKKOR Lens	**£99**
908181	Nikon 60mm f2.8G AF Micro NIKKOR Lens	**£199**
907405	Nikon 70-200mm f2.8G ED AF-S VR II Lens	**£599**
907462	Nikon D3500 DSLR Camera & 18-55mm Lens	**£499**
907287	Nikon D500 DSLR Camera Body	**£749**
907550	Nikon D750 DSLR Camera Body	**£599**
908182	Nikon D7500 DSLR Camera Body	**£549**
906992	Nikon D810 DSLR Camera Body	**£649**
908088	Nikon D850 DSLR Camera Body	**£1299**
907958	Nikon FTZ II Mount Adapter	**£199**
907702	Nikon Z 16-50mm f3.5-6.3 VR DX Lens	**£129**
908129	Nikon Z 180-600mm f5.6-6.3 VR Lens	**£1499**
907849	Nikon Z 20mm f1.8 S Lens	**£749**
906437	Nikon Z 24-200mm f4-6.3 VR Lens	**£599**
908121	Nikon Z 24-70mm f2.8 S Nikkor Lens	**£1699**
908094	Nikon Z 24-70mm f4 S Lens	**£349**
908073	Nikon Z 28-400mm f4-8 VR Lens	**£999**
907200	Nikon Z 28mm f2.8 Lens	**£159**
908060	Nikon Z 2x Teleconverter	**£419**
906417	Nikon Z 35mm f1.8 S Lens	**£649**
908120	Nikon Z 400mm f4.5 VR S Lens	**£2199**
908119	Nikon Z 70-200mm f2.8 S VR Lens	**£1699**
900412	Nikon Z 85mm f1.8 S Lens	**£649**
907885	Nikon Z50 Mirrorless Camera & 16-50mm Lens	**£599**
905947	Nikon Z6 II Mirrorless Camera Body	**£929**
908118	Nikon Z9 Mirrorless Camera Body	**£3499**

Used Olympus

907762	Olympus 100-400mm f5-6.3 ED IS M.Zuiko Lens	**£699**
907750	Olympus 12-40mm f2.8 M. Zuiko ED Pro Lens	**£399**
908035	Olympus 15mm f8 Fisheye BCL M. Zuiko Lens	**£69**
908052	Olympus 28mm f3.5 Zuiko OM Lens	**£59**
908157	Olympus 40-150mm f2.8 M.ZUIKO ED PRO Lens	**£829**
908037	Olympus 40-150mm f4-5.6 M.ZUIKO ED R Lens	**£99**
908036	Olympus 60mm f2.8 ED Macro M. Zuiko Lens	**£299**
908038	Olympus 75-300mm f4.8-6.7 M.ZUIKO ED II Lens	**£349**
908156	Olympus M14 M.Zuiko 1.4x Teleconverter	**£199**
907743	Olympus OM-D E-M1 Mark III Mirrorless Body	**£699**
908155	Olympus Pen F Mirrorless Camera Body	**£729**

Used Panasonic

907650	Panasonic 35-100mm f2.8 POWER OIS II	**£739**
908096	Panasonic 45-200mm f4-5.6 Mega OIS	**£149**
907305	Panasonic 45mm f2.8 LEICA DG OIS Lens	**£299**
907226	Panasonic Lumix FZ330 Bridge Camera	**£449**
907441	Panasonic Lumix FZ72 Digital Bridge Camera	**£199**
908095	Panasonic Lumix G7 & 12-60mm	**£349**
908062	Panasonic Lumix GF3 & 14-42mm	**£219**
906363	Panasonic Lumix GH5 II & 12-60mm Leica	**£1199**
907784	Panasonic Lumix GH5 Body	**£449**
908112	Panasonic Lumix GX80 & 12-32mm	**£449**
907554	Panasonic Lumix S 24-105mm f4 Macro OIS	**£759**
907029	Panasonic Lumix S5 II Body	**£999**
908046	Panasonic Lumix S5 Body	**£549**
902963	Panasonic Lumix S9 & 20-60mm (Blue)	**£1499**

Used Sony

907705	Sony 10-18mm f4 OSS E Lens	**£399**
907109	Sony 100-400mm f4.5-5.6 GM OSS FE Lens	**£1499**
905010	Sony 20mm f1.8 G FE Lens	**£649**
907700	Sony 28mm f2 FE Lens	**£229**
902933	Sony 35mm f1.4 GM FE Lens	**£1099**
905699	Sony 50mm f2.5 G Lens	**£399**
903432	Sony 85mm f1.4 GM FE Lens	**£899**
907249	Sony 85mm f1.8 FE Lens	**£299**
903606	Sony A6600 Mirrorless Camera Body	**£749**
907259	Sony A9 II Mirrorless Camera Body	**£2699**
907607	Sony RX100 VI Compact Camera	**£999**
907842	Sony RX100 VII Compact Camera	**£999**
908111	Sony ZV-1 Vlog Compact Camera	**£399**

Used Tamron

900558	Tamron 10-24mm f3.5-4.5 Di II LD (Nikon DX)	**£153**
908138	Tamron 15-30mm f2.8 DI VC USD (Nikon FX)	**£339**
908144	Tamron 150-600mm f5-6.3 Di VC USD G2 (Nikon FX)	**£649**
908091	Tamron 24-70mm f2.8 SP Di VC USD G2 (Nikon FX)	**£549**
904344	Tamron 60mm f2 LD SP Di Macro (Nikon DX)	**£180**
907533	Tamron 70-180mm f2.8 Di III VXD (Sony FE)	**£699**
907568	Tamron 70-200mm f2.8 Di LD Macro AF (Nikon FX)	**£349**
908092	Tamron 70-200mm f2.8 Di VC USD G2 (Nikon FX)	**£649**
908215	Tamron 70-200mm f2.8 Di VC USD (Canon EF)	**£399**
907515	Tamron 70-300mm f4.5-6.3 DI III RXD (Sony FE)	**£359**

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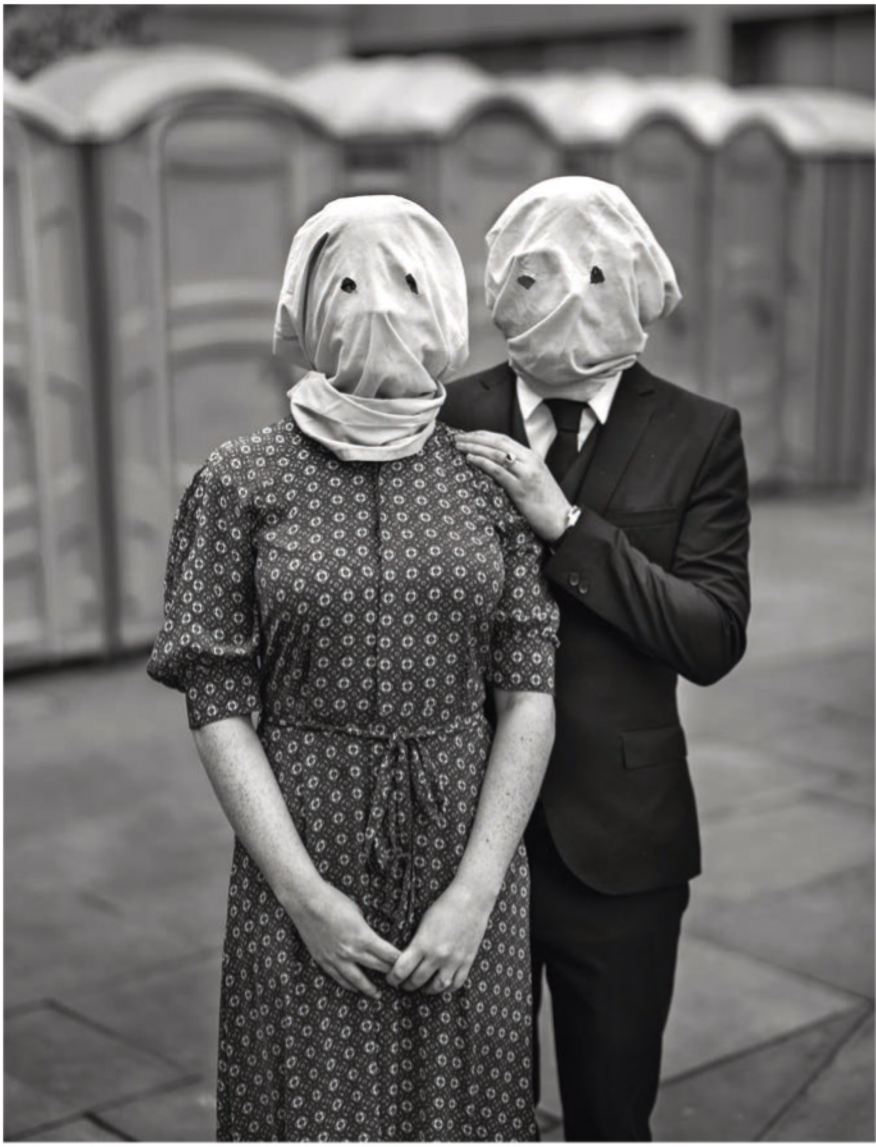
Final Analysis

Peter Dench considers...

Abigale Jones and Dan Wakeford on London Wall 2022 by Barry Lewis



© BARRY LEWIS

Amateur Photographer magazine's prestigious 2025 Lifetime Achievement Award went to Barry Lewis, a distinguished British photographer and filmmaker whose career spans over five decades. He's been featured in AP before and with a reported half-a-million slides stored in his attic, he'll probably be featured again.

His archive is as remarkable as his consistency to produce pictures of the highest quality. Over the years, Barry has adapted his practice according to age, family and all that life can throw. Careers go through stages needing tweaks. What you are suited to photographing aged 20 is likely to be radically different to what you are suited to photograph aged, 40, 60 and hopefully, beyond.

Fresh eyes

This image is from his Intersections series, the result of deciding to slow down and look at the city of his birth with fresh eyes. Barry joins the London ant's nest of over 9 million with a tripod and his Fuji GFX100S looking for interesting characters working, playing, socialising, criss-crossing on complex journeys by foot, bike, road and train. Waiting for an art bus to take them to the Lord Mayor's Show was Abigale and Dan who would be recreating a painting by Magritte, *The Lovers II*.

Barry's portrait of the masked duo is a negotiated settlement of sorts where the subject can pause and reflect on Barry's request. Together they create an image and he asks them about their lives. They said, 'This is our favourite work by Magritte… The kiss and embrace with this physical barrier of the material gives the feeling of a rather macabre romance, of these two individuals never being able to truly know or understand who the other is, but it drives their passion and desire through frustration to learn. If that makes sense!'

The out-of-focus portable toilets give the image texture and introduce a layer of humour, is that why they're wearing sacks over their heads!? The couple continued, 'It was a lot warmer under the masks than we had expected, particularly as we didn't plan on such sunny weather!'

Barry says, 'As Londoners we both share our city and live our different lives. We come together in shared spaces and retreat to private spaces. We co-exist and connect at many different levels but how much do we know and understand about each other?'

This 1/900th of a second at f/20, ISO 400 captures a moment of how we dwell within the urban landscape. This slow ritual in a public space becomes a special experience for Barry, his subjects and us all. Barry's eventual goal is a book that echoes the richness and diversity of London life and those that live there.

Can you win a Lifetime Achievement Award twice?

Peter Dench is a photographer, writer, curator and presenter based in London. He is one of the co-curators of Photo North and has been exhibited dozens of times. He has published a number of books including *The Dench Dozen: Great Britons of Photography Vol 1; Dench Does Dallas; The British Abroad; A&E: Alcohol & England* and *England Uncensored*. Visit **peterdench.com**

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